MAXIMUM ROCKNROLL

NO. 10 DECEMBER '83 $1.00

INSIDE

GOD'S PUNK UNDERGROUND

虫

はスターリンの革命宣言!!

JAPAN'S HARDCORE

CAUSE FOR ALARM

SEPTIC DEATH

LONG BEACH

WRETCHED AUSTRALIA CONFLICT S.C.U.M

7 SONG 12" EP • DISTRIBUTED BY • IMPORTANT • ROUGH TRADE • DUTCH EAST INDIA • UPSTART and SYSTEMATIC • GREEN WORLD

FROM SAN FRANCISCO

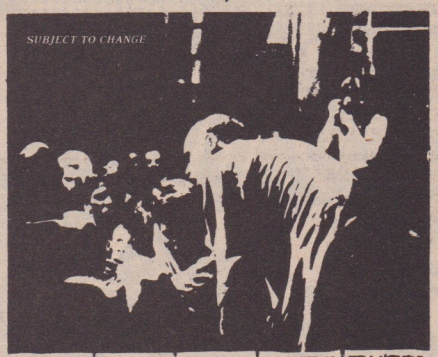
Breakouts

BREAKOUTS INFO WRITE or CALL 415-441-3469

MAIL ORDER 5.00 ppd Money Order or Cash only • Payable DANNY ROMAN • ACCELERATOR RECORDS 1441 LARKIN St. #2 S.F. Ca. 94109

DISCHORD records

3819 BEECHER ST. NW
WASHINGTON, D.C. 20007



FAITH

$4.00

POSTPAID FROM DISCHORD

Canada: $5.00 (U.S. $)
Overseas: $5 surface, $9 airmail

STORES - LET'S DEAL DIRECT !

BUY THESE RECORDS AND MAKE ME RICH. C'MON, DO IT. WHY NOT. THEYRE GOOD RECORDS. IT'S JUST $5.00 APIECE FOR YOU BUT IF ALL OF YOU READING THIS BOUGHT ONE I'D HAVE ENOUGH MONEY to buy FOOD & PAY RENT. I deserve SUCCESS. I WORK HARD. It's a bitch sometimes putting OUT RECORDS. BUY AT LEAST ONE IF YOU'VE NEVER HEARD ANY OF THEM BEFORE. BUT, HEY, YOU KNOW YOU CAN AFFORD IT.

nu-77 anti-"defy the system" 14 song l.p.

NEW UNDERGROUND RECORDS
4305 W. 153rd St.
Lawndale Calif. 90260

LIFE IS BORING

SO WHY NOT STEAL THIS RECORD

nu-55 "life is boring so why not steal this record"

OTHER SWELL RECORDS STILL AVAILABLE ON N.U.

(A) "LIFE IS UGLY SO WHY NOT KILL YOURSELF" $5.00
(B) "NOW" by MOOD OF DEFIANCE $5.00 FLP's
(C) "I DONT WANT TO DIE IN YOUR WAR" by ANTI $4.00
(D) "LIFE IS BEAUTIFULL SO WHY NOT EAT HEALTH FOOD" COMPILATION LP $5.00

ALL RECORDS POST-PAID & COME W/LYRICS.

MAXIMUM ROCK N ROLL

RADIO STATIONS: MAX RNR RADIO SHOWS ARE NOW AVAILABLE FOR STATIONS ONLY. CASSETTES ARE $5 PER SHOW. CONTACT RUTH SCHWARTZ AT P.O. BOX 988, S.F. CA 94101

BANDS: WE WANT YOUR RECORDS AND CASSETTES FOR BOTH AIRPLAY AND MAG REVIEW. SEND 2 COPIES OF DISCS IF POSSIBLE. ALSO PHOTOS.

WRITERS: NEXT SCENE REPORT DEADLINE IS DEC 15, PLEASE KEEP CONCISE, AND INCLUDE PHOTOS AND FLYERS

ADVERTISERS: NEXT ISSUE DUE OUT JAN 15, COPY DUE BY JAN 1, AND WE NEED TO KNOW WELL IN ADVANCE AS TO WHAT SIZE TO RESERVE.

AD SIZES AND RATES:
1/6 PAGE(2¼ WIDE X 5 DOWN) $20
1/3 PAGE(5 WIDE X 5 DOWN) $40
1/2 PAGE(7½ WIDE X 5 DOWN) $50

SUBSCRIBERS: U.S.A. -6 ISSUES FOR $6
CANADA-6 ISSUES FOR $8
EUROPE -6 ISSUES FOR $15
AUSTRL -6 ISSUES FOR $18

DOMESTIC SUBS-FIRST CLASS
FOREIGN SUBS-AIR MAIL

BACK ISSUES: #s 2,4,5,6,7,8,9 AVAILABLE FOR $1 EACH IN US AND CANADA, $2.50 IN EUROPE.

U.S. DISTRIBUTION: ROUGH TRADE USA, SYSTEMATIC, UPSTART, GREENWORLD, IMPORTANT, LAST GASP, DUTCH EAST INDIES, BONAPARTE, SEIDBOARD .

CANADIAN DISTRIBUTION-RECORD PEDDLER

EUROPEAN WHOLESALE DISTRIBUTION:

MAXIMUM ROCK'N'ROLL
P.O. BOX 59
LONDON, N22 ENGLAND

SHITWORKERS:

Jeff Bale
Jerry Booth
Brad
Erikka
Brian Edge
Lynn m
Noisebush
Karen d'Orleans
Paul d'Orleans
Jerod Poor
Scott
Ruth Schwartz
Tim Yohannan
Robbie Exploit

CONTRIBUTORS:

Tom Auto
Skank Action
Angry Red Planet
Mykel Board
Jello Biafra
Vic Bondi
Lisa Bat
Stefano Bettini
John Beers
Bill Brainstorm
Leath Castile
Gerard Cosloy
Adolph Chancre
Adriano Di Gaspero
Dig
Digger
Ron Goudie
Jeff Hegelson
Tim Hemensley
John Hardin
Lyle Hysen
Lee Joseph
Kalv
Charles Lamey
Dave Markey
Rich Moore
No Direction
Rob Oakes
Pushead
Jack Rabid
Dave Rat Cage
Allison Raine
Steve Spinali
Kenji Snow
Skankman
Mick Slaughter
Ron Thatcher
Wretched
Beth Wright
Attila The Stockbroker
Jeff Helgason
Defiant Pose

READERS: If your local record or magazine store isn't carrying MRR or runs out of them too quickly and doesn't re-order, please let us know the name of the place so we can tell our distributors where to sell them. Your input is essential.

SELL MRR: If you're interested in selling MRR at gigs in your area, please get in touch with us for details.

MAXIMUM ROCK'N'ROLL
P.O. BOX 288
BERKELEY, CA 94701

RADIO TOP 20

For what it's worth, here are the Maximum Rock'n'Roll D.J.'s current Top 20 lists. Please send us your records or tapes (2 copies of vinyl, if possible-one for review, one for radio). Send to MRR/Box 288/ Berkeley CA 94701.

NO PARTICULAR ORDER

Jeff Bale

ACCUSED/REJECTORS-LP
AGENT ORANGE-HELLO BOY FRIEND-EP
ANGRY RED PLANET-TOO MUCH KNOWLEDGE-EP
APOCOLYPSE-LP V/A
CRUCIFIX-DEHUMANIZATION-LP
DECLINO-RIVOLTA-EP
FREEZE-LP
INFERNO-GOTT IST TOT-TP
LIME SPIDERS-25th HOUR-DBL 45
MAYHEM-PULLING PUPPET STRINGS-EP
O.X. POW-MANOS ARRIBA-EP
REALITY CONTROL-REPRODUCTION OF HATE-EP
REBEL KIND-LP V/A
SEND HELP-YOU DON'T FIT-EP
STATE-NO ILLUSIONS-EP
TAMPERE SS-SOTAP-EP
UNTER DEN LINDEN-FAT BOYS-EP
VORKRIEGSPHASE-SCHEISS KRIEG-EP
WE GOT POWER-LP V/A
WHITE CROSS-WHAT'S GOIN' ON?-EP

Jello Biafra

JOHN DENVER-DADDY DON'T GET DRUNK THIS XMAS-LP
B.G.K.-JONESTOWN ALOHA-LP
AMEBIX-NO SANCTUARY-EP
CRUCIFIX-DEHUMANIZATION-LP
SONIC YOUTH-LP/NO TREND-LP
SUBHUMANS-TIME FLIES BUT AIRPLANES CRASH-EP
ALL JONATHAN RICHMAN
VENOM-DIE HARD-45
CONFLICT(UK)-NEW EP's
CONFLICT(US)-LP/STATE-NO ILLUSIONS-EP
UNRESTFUL MOMENTS-BOTH EP's(NZ)
PROLETARIAT-LP/PHOSPHENES-EP
MIRACLE WORKERS-TP
O.X. POW-EP
ICONS OF FILTH-EP/KRONSTADT UPRISING-EP
PERSONALITY CRISIS-LP/DETONATORS-LP
SINISTER DUCKS-MARCH OF...-EP
MINIMAL MAN-2 LITTLE SKELETONS/LEATHER NUN -45
CHRONIC DISORDER-EP/WARDS-EP
HUSKER-DU-METAL CIRCUS-EP, LIVE & DEMO TPS

Pushead

PART 1-BLACK MASS-EP
POISON IDEA-KBOO TP
AMEBIX-NO SANCTUARY-EP
INFERNO-GOTT IST TOT-TP
ANTIDOTE-THOU SHALT NOT KILL-EP
MISFITS-EARTH A.D.-EP
DECLINO-DECLINO-EP
POLITICAL ASYLUM-TP
FINAL WARNING-TP
TRIAL-IS THIS TO BE?-EP
RIISTETYT-TUOMIOPAIVA-EP
BASTARDS-SIBERIAN HARDCORE-LP
RATTUS-USKONTO ON VAAPA-EP
VIOLENT UPRISING-TP
JERRY'S KIDS-LP
TOY DOLLS-DIG THAT GROOVE-LP
ICONS OF FILTH-USED, ABUSED, UNAMUSED-EP
STATE-NO ILLUSIONS-EP
NEW HOPE-LP V/A / ROTTERDAM SPUNK-LP V/A
PERDITION-LP / TERVEET KADET-VERTA-EP

Ruth Schwartz

PROLETARIAT-SOMA HOLIDAY-LP
STATE-NO ILLUSIONS-EP
BUTTHOLE SURFERS-EP
CRUCIFIX-DEHUMANIZATION-LP
REBEL KIND-LP V/A
AMEBIX-NO SANCTUARY-LP
FREEZE-LP
MICRONOTZ-SMASH-LP
REALITY CONTROL-REPRODUCTION OF HATE-EP
NEW HOPE-LP V/A
LONDON UNDERGROUND-CURRENT AFFAIRS
NONCENS-HATTSVART-EP/MOB-STEP FORWARD-EP
FACTION-NO HIDDEN MESSAGES-LP
NO TREND-TOO MANY HUMANS-LP
CONFLICT-SERENADE IS DEAD-EP
TRAGIC MULATTO-NO JUICE-45
ICONS OF FILTH-USED, ABUSED, UNAMUSED-EP
DECLINO-RIV. NEGAZIONE-EP/TAMPERE SS-EP

Steve Spinali

A HEADS-DYING MAN-45
ANTIDOTE-THOU SHALT NOT KILL-EP
CAUSE FOR ALARM-PARASITE-EP
CHEMOTHERAPY-DON'T WANNA BE WATCHED-EP
CONFLICT(US)-LAST HOUR-LP
CRUCIFIX-DEHUMANIZATION-LP
DICKIES-COMMUNICATION BREAKDOWN-TP
EXPLOITED-RIVAL LEADERS-EP
FACTION-NO HIDDEN MESSAGES-LP
HUSKER-DU-METAL CIRCUS-EP
OFFBEATS-WHY DO YOU HANG OUT?-EP
NEWTOWN NEUROTICS-BEGGARS CAN BE CHOOSERS-LP
PROLETARIAT-SOMA HOLIDAY-LP
RAW POWER-TP
STATE-NO ILLUSIONS-EP
TOY DOLLS-CHEERIO & TOODLE-PIP-EP
GREVOUS MUSICAL HARM-TP V/A
WE GOT POWER-LP V/A

Tim Yohannan

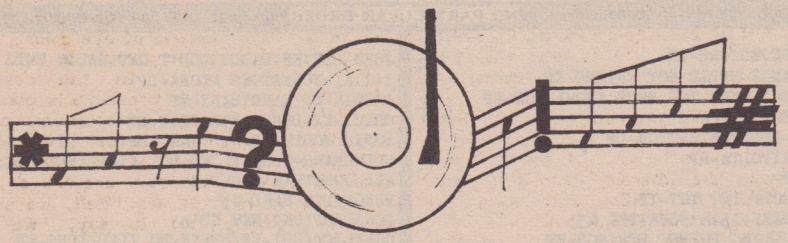
APOCALYPSE-LP V/A
AGNOSTIC FRONT-UNITED BLOOD-EP
ACCUSED/REJECTORS-LP
CRUCIFIX-DEHUMANIZATION-LP
DEEP WOUND-EP
DER DURSTIGE MANN-THIS IS FRANKFURT-EP
EXPLOITED-RIVAL LEADERS-EP
FREEZE-LP
INFERNO-GOTT IST TOT-TP
ICONS OF FILTH-USED, ABUSED, UNAMUSED-EP
MAYHEM-PULLING PUPPET STRINGS-EP
OFF THE WALL-LP V/A
ONE WAY SYSTEM-WRITING ON THE WALL-LP
REALITY CONTROL-REPRODUCTION OF HATE-EP
REBEL KIND-LP V/A
STATE-NO ILLUSIONS-EP
VORKRIEGSPHASE-AUF IN DEN TOD-LP
DYS-BROTHERHOOD-LP
WE GOT POWER-LP V/A
UNDERAGE-AFRI CAN-EP

MAXIMUM ROCK N ROLL RADIO THE AIR

WMUC COLLEGE PK MD 88.1FM SUN 6PM
KJHK LAWRENCE KS 91FM MON Midn
WUSB STONYBROOK NY 90.1FM WEDS 11PM
KUGS BELLINGHAM WA 89.5FM WEDS 10PM
WMEB ORONO ME 91.9FM FRI 9PM
WOSR COLUMBUS OH 540AM/99.9FM WEDS 5PM
WJRH EASTON PA 90.5FM Call Sta
CRSG MONTREAL-Radio Sir George WEDS 8PM
KZUM LINCOLN NE 89.5FM THURS 10PM
CKMS WATERLOO ONT 94.5FM FRI Nite 1AM
WUNH DURHAM NH 91.3FM SAT 11PM

KPFA BERKELEY CA 94.1FM TUES 9PM
KFCF FRESNO CA 88.1FM TUES 9PM
CKLN TORONTO ONT 88.1FM TUES 10PM
CFMU HAMILTON ONT 93.3FM Call Sta.
WRUB BUFFALO NY 640AM FRI Midn
KFAI MPLS MN 90.3FM SAT 7PM
KHSU ARCATA CA 91.5FM SAT 10PM
WCSB CLEVELAND OH 89.3FM Call Sta
KCMU SEATTLE WA 90.5FM FRI Midn
WBGU BOWLING GREEN OH 88.1FM MON Midn
CKCU OTTOWA ONT 93.1FM MON 10PM

Make A Record »NOW!



YOUR MASTER TAPE TO VIRGIN VINYL
(includes mastering, processing, records, labels, jkt)

*******LP-12" Black Vinyl Records Pressed**********

Quantity 300-LP12" Records- as low as $858.00 Total
(*Re-order 300 records for $225)
Quantity 500-LP12" Records- as low as $993.00 Total
(*Re-order 500 records for $360)
Quantity 1000LP12" Records- as low as $1303.00Total
(*Re-order 1000 records for $992)

****

We also do 7"singles, 10"EP's, colored vinyl,cassettes

****

Contact: John Alberti, Jr. at Alberti Records
or Chris Lovdahl
(213-282-5181)
312 Monterey Pass Rd.
Monterey Pk.,CA 91754

UNIVERSAL
RECORDS AND TAPES

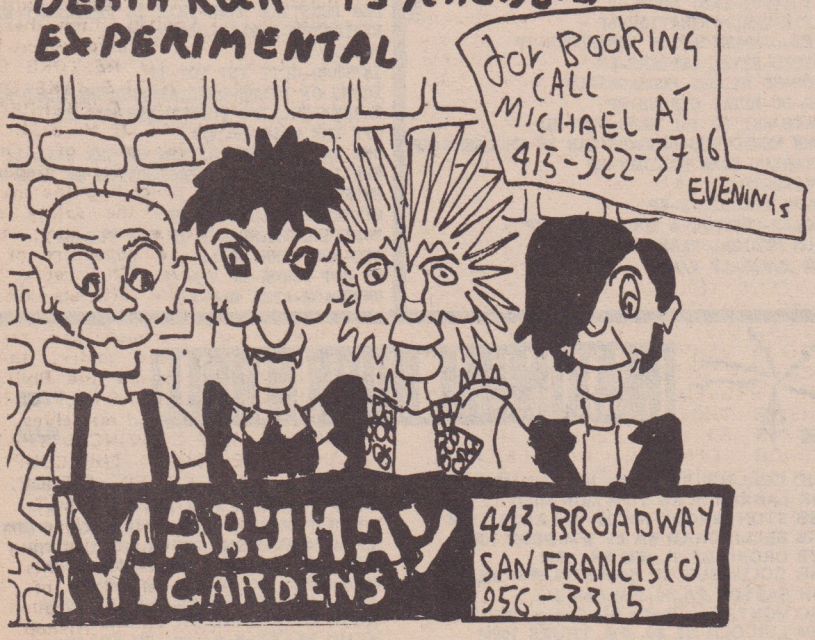
2309 TELEGRAPH
BERKELEY, CA.

CLOSEOUT SALE!

C.O.D. AMOUNT
DOLLARS | CENTS

URGEN REPLY NECESSA

PUNK ROCK - HARDCORE THRASH
DEATH ROCK - PSYCHEDLIA -
EXPERIMENTAL


for BOOKING CALL MICHAEL AT 415-922-3716 EVENINGS
MABUHAY GARDENS
443 BROADWAY
SAN FRANCISCO
956-3315

BUY THIS SHIT
from NEW ALLIANCE

THESE RECORDS CAN'T BE DESCRIBED WITH WORDS

NAR-012 "MILO GOES TO COLLEGE" DESCENDENTS LP
Produced by SPOT $6.00 post paid
NAR-013 "MIGHTY FEEBLE" Compilation LP
20 songs from 20 of the feeblest. $6.00 ppd
NAR-014 "HOMAGE TO NADA" TRAGICOMEDY 12" EP
Beyond classification. $5.00 post paid
NAR-016 VEGETABLES DANCING" SECRET HATE 12" EP
Produced by SPOT $5.00 post paid

Get these runny piles for $5.00 each ppd.
(both of these are 12" 45 rpm. compilations)
NAR-001 "CRACKS IN THE SIDEWALK" our first attempt at paradise.
NAR-003 "CHUNKS" a mark in excellence, unattained elsewhere.

And more shit for $3.50 each post paid
(all of these records are 7 inchers)
NAR-004 "JOY" MINUTEMEN EP

NAR-006 "MIND GARDEN/HAPPEN HAPPENED" SALVATION ARMY 45
NAR-008 "FEEBLE EFFORTS" COMP. EP

NAR-011 "A COLLECTION OF QUESTION MARKS" PLEBS EP

NAR-007 "LAND SPEED RECORD" HUSKER DU LP
Live in Minneapolis $6.00 post paid

COMING SOON ON NEW ALLIANCE:
BLOOD ON THE SADDLE LP
SLOVINGLY PETER EP
"CRANKY LINKERS" LP containing SLIVERS EP, DESCENDENTS EP, SALVATION ARMY 45, HUSKER DU EP, MINUTEMEN EP, PLEBS EP

also T-SHIRTS & STICKERS

US funds only
Make all checks payable

NEW ALLIANCE RECORDS
P.O. BOX 21
SAN PEDRO, CA 90733

send for free catalog

ACCEPTING CASSETTE TAPES FOR "TWICE AS FEEBLE" JAN.1 DEADLINE

COLUMNS opinions expressed are those of the columnists

AN IRREGULAR COLUMN

I have often been accused of having the same taste in sex that Jeff Bale has in records: Anything with a hole. This is not true. There are records that Jeff won't have anything to do with.

Issue #9 of MRR had a few articles about "Fag Bashing Done By Punks." The general gist of the articles was: that beating up homos is a bad thing and people shouldn't do it. that is, more liberal tisk, tisking by anti- violence people who spend too much of their spare time shouting "Death To The Klan!" If I were to say that the Gay Movement is largely responsible for these beatings, I would be accused of "blaming the victim". My accusors would be right. In some cases however, the victim is at fault.

During the '60's, gay liberation was necessary. Many people weren't even aware that it was possible to enjoy a little nookie with the same gender. Those who were aware of such a thing, thought it was a rare isolated perversion. There was a lesson to be taught.

The Movement, at least in the big cities, lingered past its usefulness. What was homosexual, became "gay". Suddenly there was US and THEM. If you were one of THEM, you had short hair, a mustache, hiking boots, and a bombadier jacket. You went to THEIR bars and listened to THEIR music. On the other side was US, who didn't do those things. The Movement was a visible army of uniformed clones; you were either with them or against them. Naturally those not with them felt free to form an opposing army. Of course there were always the liberals, who felt sorry and sympathy for THEM, but never saw themselves a part of THEIR SIDE.

Anyone who knows homo-haters, whether they are football players (who love "contact") or punks (let's slam, shall we darling?"), knows that their real hatred is against the homo inside themselves. It seems like every day you read about some right-wing homo-hating preacher, getting caught with dirt on his knees and alter boy squack on his shirt collar.

It's easy to imagine adolescent punks who feel the urges and think, "Wait a second. I'm not like that. First thing you know and I'll be sucking a tube steak, then worse-- DISCO!" Because the consequences of being a homo are defined by The Movement, and these insecure "bashers" hate those consequences, they transfer that hatred to the homos themselves.

It's time we stopped the bullshit. There are no homosexuals. There are no heterosexuals either. There are only millions of scared people like you. Wimps, who for one reason or another are afraid to put their little peepee (or other organ as the case may be) where daddy ("heterosexuals") or The Movement ("homosexuals") says it doesn't belong.

Discounting half the human race because of gender is as rational as discounting half the human race because of eye-color.

Social pressure causes people to hold back part of their lust. In the case of preventing rape, this pressure is good. In the case of internal repression by people who have a so-called "sexual preference", this pressure is shit. There will be "Fag Bashing" as long as there are "Fags". The real solution isn't to say "Well, we should tolerate THEM", but to say, "WE ARE THEM".

I expect that I'll be getting a lot of hate mail (good!) and some "constructive criticism" (yawn). Punk rednecks (who don't read this magazine) and punk liberals (who do) will both be angry. Worried that getting plugged might make their balls fall off, they're going to say: "Look Board, stop thinking that everybody has the same perversions that you do. Do you think that racists want to be Negroes? Come on, Homo-baiting is the same thing-- hatred of the unknown, or the different. Stop this Freudian crap!"

Racists don't start out grey and then choose their color as they grow up. They don't have early childhood experiences as a Negro and then get slapped by their parents because "it's bad to play with your skin color like that".

No. no. Homo (and hetero) hating is something completely different. The cure for a fag basher is not to bash back, but to give him what he really wants: fuck 'em.

The U.S. invasion of Grenada, besides being a test of one's sanity and gullibility, proved to be a real test of one's ability to "read between the lines" in order to get more information than issued by the Reagan Administration, the Pentagon, and CBS News. What follows are some of the officially stated reasons for this armed intervention, and then some facts which I found buried deeply in articles, usually way back on page 19 or something. These facts seemingly contradict the U.S. government's rationale, but somehow never received much attention by the media. In a few cases, I've also added some common sense extrapolations of my own.

1) THE U.S. MOVED IN TO PROTECT THE LIVES OF THE AMERICAN MEDICAL STUDENTS STUDYING IN GRENADA. U.S. TROOPS SUBSEQUENTLY FOUND DOCUMENTS PROVING THERE WAS A GRENADAN/CUBAN PLOT TO TAKE THE STUDENTS AS HOSTAGES.

Fact-The Chancellor of the medical school had been approached by the U.S. State Dept. days before the invasion, and was asked to call a press conference demaning U.S. protection for his students. He refused, saying he believed they were safe, and that the Grenadan military (who had just taken over in a coup) were working personally with him to insure their safety. Also, the night before the invasion, the students themselves voted by a 90% margin to remain in Grenada, because they felt they would be safe. (After the U.S. invasion, they no longer felt safe, and were glad to get out). Also, other countries with nationals on the island, namely Canada and Britain, had made arrangements with the Grenadan military to have them flown to neighboring islands. These plans were blocked, not by the Grenadans, but by the U.S. government, who had reasons for wanting them stranded there.

Inference-If a "document" is "found" that implicates the Grenadans in a hostage plot, it is fairly likely that it originated in Langley, Virginia, headquarters of the C.I.A., whose history of manufacturing "documents" is well- documented (yuk yuk). Also, if indeed there was a Grenadan plot, it is highly unlikely they would have left such a dangerous piece of paper lying around to be "found" by the invaders, especially so rapidly. Very suspicious.

2) THE UNITED STATES THEN MOVED IN MILITARILY AT THE REQUEST OF NEIGHBORING ISLAND GOVERNMENTS THAT FELT THREATENED BY GRENADA AND ITS CUBAN ALLIES. AFTER SEIZING GRENADA, U.S. TROOPS FOUND LARGE CACHES OF WEAPONS, MANY MORE THAN NEEDED TO DEFEND THEIR ISLAND", WHICH PROVED THERE WAS AN OFFENSIVE THREAT. ALSO, THE U.S. MOVED IN AT THE REQUEST OF THE GOVERNOR GENERAL OF GRENADA, APPOINTED BY QUEEN ELIZABETH (THIS IS A FORMER BRITISH COLONY), AND THEREFORE LEGITIMIZED THE INTERVENTION UNDER INTERNATIONAL LAW.

Fact-The United States was the party that called the meeting (with the neighboring islands) that planned the invasion; this according to the Prime Minister of Trinidad, who opposed the military intervention. He also has stated that he, and three other country's representatives were locked out of the meeting, by the United States, because they objected to the American proposal. Also, Buckingham Palace has denied that any such request for military intervention was ever made to the Queen. One last point. Obviously the arms cache found was not enough for Grenada to protect itself, given the military results of the invasion.

Inference-If such a request had been made by him directly to the U.S., circumventing his normal channels of responsibility and communication to London, then there is a high liklihood of C.I.A. involvement here.

3) WE MOVED IN TO RESTORE ORDER AND DEMOCRACY IN THE WAKE OF THE MILITARY COUP THAT OVERTHREW THE LEFTIST GOVERNMENT OF M. BISHOP.

Fact-The new leaders of Grenada approached the U.S. State Department twice in the days preceding the invasion, with plans to insure the safety of the Americans who wanted to stay, and to arrange for the safe departure of those who wanted to leave. They were turned away both times the officials who said "they didn't believe them".

Inference-If our purpose was truly to restore democracy and order, then we should immdiately invade the Phillipines, South Korea, South Africa, Chile, El Salvador, Guatemala, and ourselves.

4) THE U.S. WAS CONVINCED THAT THE CUBANS WERE BEHIND THE COUP THAT DEPOSED AND KILLED BISHOP, AND WANTED TO STOP THAT THREAT.

Fact-Castro was a very close personal friend of Bishop, and upon learning of his execution, publicly deplored his death, ordered a re- evaluation of Cuba's relationship to Grenada, and called for 3 days of public mourning for Bishop.

Inference-These are hardly the actions of someone who was behind Bishop's death.

5) THE CUBANS WERE BUILDING A

LONGER RUNWAY AT THE GRENADA AIRPORT, TO BE USED AS A JUMPING OFF PLACE FOR FURTHER SUBVERSION IN THE HEMISPHERE.

Fact-All the neighboring islands have longer runways than Grenada does, and therefore get a larger share of the tourist trade. Tourism is the main industry of these islands, and it is a necessity to have runways that can accomodate jumbo jets.

6) WE MOVED IN TO PROTECT LIVES, PROPERTY, AND DEMOCRACY ON GRENADA ONLY AFTER THE MILITARY,"A BAND OF LEFTIST THUGS",REMOVED AND KILLED THE LEGITIMATE GOVERNMENT OF GRENADA.

Fact-The specifics of the invasion of Grenada had been planned at a meeting four days before the coup that removed Bishop. Also, there was a military exercise, that was done in 1981, which was the practice for this real invasion. It had been on the boards even since Bishop proved to be friendly to Cuba, in fact, ever since Reagan took office.

Inference-The U.S. possibly knew in advance that there would be a coup in Grenada, which would give them the pretext for invasion. Again, if they did know about it, it is safe to say that the plan for the coup itself came from Langely, Virginia. It's happened before.

Inference-Finally, it can be stated fairly surely that all the "justifications" come up with by the Reagan Administration, and echoed by the media, are ultimately irrelevant window dressing. The truth of the matter is that the real reasons for the invasion were :

a) Reagan has been looking for a short, winnable war for some time now, and found one. Public opinion polls go up, candidacy more realistic.

b) Reagan wanted to serve notice to any country in the U.S. "sphere of influence" that Teddy roosevelt's Big Stick Policy was back in affect. Any nation that got ideas of self-determination that don't coincide with American business and military interests are fair game. the hell with democracy, it's "business as usual". Watch out Nicaragua!

Those of you who still feel that the invasion of Grenada was justified for whatever reasons, must therefore feel that the Russian presence in Afghanistan or Poland is likewise reasonable. If you go back and re-read this, substituting Russia for U.S., Afghanistan for Grenada, it ends up being the same. What's good for the goose is good for the gander, right? I say fuck the ducks, both of 'em!

Doublethink results: Removing "foreign bases" and "restoring democracy"?!

U.S. May Establish Base in Grenada

Government's Special Powers In Grenada

There are strong indications that the United States is making preparations to turn the Cuban-built airport here at Point Salines into a permament American base.

Grenada's Governor General Sir Paul Scoon yesterday issued a decree that prohibited public meetings, authorized arrest without warrants and warned of possible government censorship on the formerly Marxist-led island

THE ACCUSER
GUILTY OF THE CRIME!!!

First off, my reporting in MRR#8 of queer bashings here in NY was apparently off base, despite it being the result of over 30 individual sources, all of whom appear now to have been misinformed. Apparently, there was a self- defense motive involved, and the act was singular and anything but random, but rather a familiar altercation between individuals and not groups. My apologies. Also, I'd like to point out that my remarks were not anti-skinhead in nature, but rather anti-stupidity of all forms. However, my basic point still remains: it is important for punks to consider that they are easy targets for potshots by thugs with vicious, fascist tendencies, which could result in tragedy (as in the case of our late friend). It is essential that punks understand how it feels from the standpoint of a victim, so as to refrain from making similar acts of unwarranted aggressors.

In a recent Boston scene report(MRR#8), Gerard Cosloy briefly delved into the economics of putting on shows, as others have from time to time in this publication. Economics, or rather lack of understanding of economics, really is a sore spot here in New York, and apparently elsewhere.

Recently, our wonderful hall space Irving Plaza reopened after a year's absence, prompting local bands and fans to assume that there would be punk shows there (since everyone loved the great shows they've had over the years), an assumption that was rudely trounced. Instead, the hall has presented some great shows with the likes of other forms of good "new" music (HOWARD DEVOTO, GREEN ON RED,etc) with no inclination of putting on punk/hardcore related shows.

My question is, why are people surprised? Their last round of punk shows, in the second half of '82, were successful to a point, but at one or two the attendance was low, and their final shot (Dec. 31) was a catastrophe. Between rent of the hall, P.A., and bands, some 3-400 must pay for those who put on the shows to break even, and (despite a killer bill sporting D.O.A.'s first Manhattan appearance in 2 years, as well as the NY debuts of CH3 and the BIG BOYS and one popular local band, the NIHILISTICS), a mere 60 people showed, the result of a semi-boycott which took shape as an alternative gig that night, with local bands that everyone had seen 30 times that year playing a show that cost ½ of what the Irving Plaza show did. Now, regardless of the politics involved, the net result is that Irving Plaza lost their shirt (in fact, the gig was stopped half way through when the P.A. people demanded their money), and when I say lost their shirt, I'm not kidding. It's alot of money to lose. When one sticks his finger into a fire, one is burned by the flame. Chances are, one wouldn't put his hand into the fire again.

On a more recent bent, NY lost Gildersleeve's HC Sundays (a 7 month experiment) due to lack of support. A typical example: the beginning of June saw a great show with D.O.A./ NY debut of TOXIC REASONS/ local favotite URBAN WASTE, and the turnout was small, some 150- 200 (the show was all-ages, earlt evening 9-1, ans $5), but if that wasn't bad enough, only 60 or so even bothered to pay to come in, the rest spending the duration of the evening milling about and socializing on the sidewalks in front of the club. Wonderful.

Now NY pays the price. Whereas places like Irving Plaza and the promoters at Gildersleeve's shows had the money and the space to arrange for bands to come to NY and play, now NY is left with but 2 punk venues, CBGB and A7, neither being capable of handling the big shows that Gildersleeve's did (CIRCLE JERKS, BLACK FLAG, T.S.O.L., G.B.H., MISFITS, etc) much less having the capital to instigate them in the first place. And of course, no one is willing to get their own hall shows going, because it takes a lot of money to do this, and it's too much to risk, particularly on a scene that's so fickle.

So what's the point of all this? Well, all I hear from people people is them babbling about "support the 'scene" without grasping the economic sense that statement implies. Assuming for a moment that the scene revolves around bands, and that people want to have shows to see, then supporting the scene means encouraging this, i.e.: 1) Supporting the scene means paying. That is, paying to see the shows, paying for the bands records, and paying for magazines, and other related things. When no one pays, no one plays. This is because it takes a certain amount of money to either play in a band, put on a show, or put out a magazine, and losing money is no way to encourage someone to continue.

So, when everyone thinks that they ought to get in free on the guest list (or get free copies of mags or records without doing anything to deserve them), then of course their favorite bands break up, because the bands make no money when no one pays, annnnd, the clubs and halls either close or switch to a different type of music that's more profitable.

Also, in one of the NY scene reports in MRR (#7), a letter from the short-lived and long defunct NY B.Y.O. said they didn't like Gildersleeve's and said they didn't want to support "greedy bar owners" and wanted to do it themselves. Sure. The people promoting the shows committed the great crime of wanting to make some money (But of course, this didn't stop people from going to A7 and CBGB, where the owners also want to make money. What do people think anyway? They've got to make a living too!). Naturally, the NY B.Y.O. never did put on their own show, because they didn't have the capital to get such a heavy ball rolling. Why is the word "profit" such a dirty word anyway? Because it shows a lack of understanding of economics. In order to do anything in this world, it takes money; either yours, or someone else's. Want to put out a record? A magazine? Put on a show? Do anything of this nature? You need the capital to start. Once you've started you must at least

make back your investment to continue, and if you make more than that, chances are the incentive will be there to continue, and, you are also in a position to turn that profit into more capital, that is more records, more good shows, and more magazines, etc, which is what people want. And, even if someone pockets the profits, he is just making his living (within reason of course), because he risked his money doing something you would benefit from, so you consumed it. He is providing you with a service. No one complains about greedy grocery store owners or greedy coffee shops just because these people want to make a living. (And certainly one doesn't go to a grocery store or coffee shop and say, "Hey, I know it's $5 a piece, but my friend and I only have 32 between us. Can you let us slide?" or "Let me in free" the way they do at punk shows. (This is ruling out true greed, which is not profit, but instead exploitive profit, which is what is being confused here).

People around here (and other punk scenes I've visited) seem to think they have a right to shows and other like services without supporting them, and seem genuinely shocked when the economic forces involved spit that notion back in their face. I expect this trend to continue: it only gets worse.

(Please respond! Send comments to MRR or the author: Jack Rabid/ 249 Eldridge St #14/ NY NY 10002. And don't forget, more often than not, talk minus money equals zero.)

HOW TO DEPT: GRANT OF HÜSKER DÜ SHOWS "HOW TO GET INTO MRR"

1) Payola

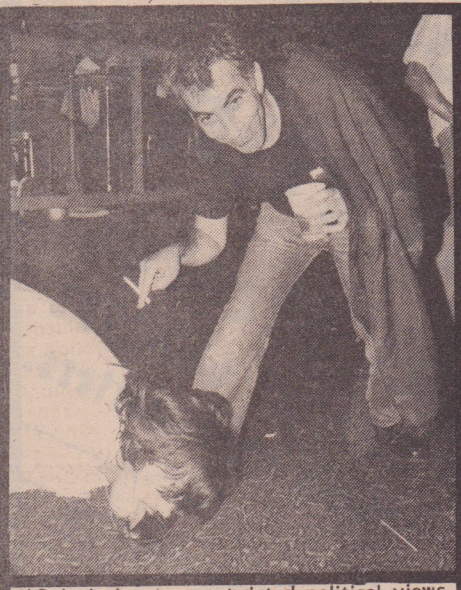


Photo by Murray Bowles

2) Submission to our twisted political views

3) BJ

MDC

CHICKEN SQUAK

(FOGHORN TO FRICASSEE)

NEW 7"

ATTENTION BANDS!

Don't get ripped off putting out your records. We will do your typesetting, paste-up, photo stats, everything you need to prepare artwork for the printer, and we'll do it FOR LESS THAN ANYONE ELSE!

We have complete facilities including computerized typesetting, PMT stat camera, many lettering styles for type or headlines, and even art design if you need it. Can do anything from simple label copy to a complete camera-ready production, exactly as needed by the printer so you don't end up paying extra.

Satisfied customers include TSOL, CH3, Three O'Clock, Adolescents, Frontier Records, Posh Boy, Bomp Records and many more.

Give us your work!

Call Paul Grant at [213] 227-4141
or write
2702 San Fernando Road, Los Angeles, CA 90065.

Season's Greetings

aquarius records
3961 24th st. 647-2272
music that matters.

THE NEIGHBORHOOD WATCH

8 SONG, 12" E.P. IS OUT NOW.

(FEATURING "DELICIOUS VOMIT")

ON BEEBER BEETS™ RECORDS

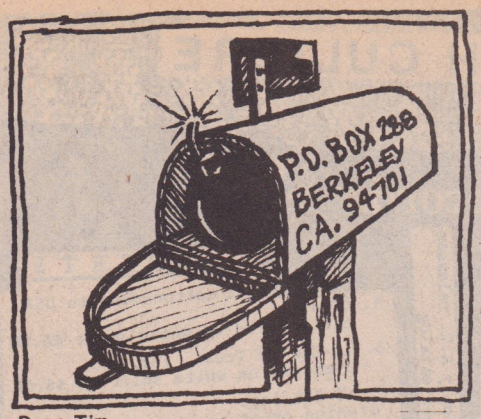
GET 'EM WHILE THEY LAST AT:

- RHINO RECORDS
- HEAR + NOW
- RECORDS WEST
- VINYL FETISH

ALSO AVAILABLE by MAIL ORDER - $5.00 (POSTAGE PAID):

P.O. BOX 5301
VENICE, CA.
90296

— ENJOY THE QUALITY! —



Dear Tim,

We think your magazine is the greatest humor magazine in the country. Your defense of the the Soviet's shooting down KAL 007 is the best laugh we've had in a long time. This guy Jack Rabid's pretty funny, too; keep punks off the stage? Ha, ha, ha! That's good. Gee, and we thought that in punk there's supposed to be no barrier between band and audience. Why don't you go see JOURNEY if you want to worship rock Gods on their tidy little pulpits, JR?

We really like the way you smear bands like the F.U.'S and the FUCK-UPS. We think it's really funny the way you point questions to make these musicians look like assholes if they don't worship communism like you. Yes, Tim, your life-size centerfold of Joe Stalin is public knowledge, now. It's really nice the way you idolize someone who was a bigger murderer than "Adolf ol' Boy." (By the way, we're betting that you won't print this letter.)

And now for a few words about MELODICALLY DELUDED COMMUNISTS, your house band. When was the last time you didn't interview them in your magazine? Do you know how tired we are of these pedantically preachy, monumentally boring fascistic jerks telling us what we should do and how we should think and feel? Hell, they're not even funny! (except for their bass player.)

It's not that we're anti-left or pro-right, or anything else. We just feel that anyone's politics, no matter whose it is (even your own) should be taken with a grain of salt and you guys are more self-righteous than anyone can earn. What makes you think your scrawny little opinion is any better than anyone else's?

But that's OK, though, at least you're good for a laugh (at your expense.) Blessed be,

Drink Dick and Sludge
Tucson, AZ

Dear Dick Wad and Sleeze,

Thank you ever so much for the kind words and encouragement. Your insightful and intelligent remarks were quite overwhelming. I especially liked the part about our "scrawny little opinions" being "better than anyone else's". Shit yeah, we've worked long and hard to become the elitist pigs that we are, striving to put all other fanzines out of business so we can be the only voice. I'm really gratified that someone out there recognizes our efforts.

But, uh, you got one fact wrong...I don't have a picture of Joe Stalin on my wall-- it's a picture of the Japanese HC band THE STALIN. I hope this doesn't disillusion you too much!

Thanks again, Tim

Dear MRR,

I would like to explain myself further in regards to my letter in #8, and the letter by Nurse of CONFLICT in the last issue. At the time that I wrote my letter, I couldn't really understand why women took such great offense to bands like the MEATMEN. Now, thanks to Nurse's letter, and the letters of people who wrote directly to me, I can see why. Because these people used logic in explaining things, they got their point across. And that was what I was trying to point out in my letter, really. If people think logically instead of getting overly defensive and yelling "sexist!" (that's happened to me before) a lot more can be accomplished.

Well, I guess that's about all I have to say, but rest assured that I now understand how all those little jokes just go to reinforce the fucked-up sexroles that already exist.

Mick Bengal/ 100 W Hamilton Ave/ State College PA 16801

P.S. Thanks to MRR for giving us a means to express opinions.

Dear MRR,

I'm writing about Mykel Board's column in #9. the difference between "girl, oriental, negro, homosexual, Eskimo," and "woman, Asian, black, gay, and Inuit" is that the first list are words picked by those who are not in these groups to label the others. The second list are names people in those groups chose to give themselves, instead of accepting the labels imposed by outsiders. My anthropology professor says "Eskimo" is a Chippewa word meaning "disgusting eater of raw meat." It's easy to see why they prefer their own name for themselves. I'm sure Mykel would consider himself a "man", even if others decided to call him "boy" or "prick". (I'm not so sure--Ed.)

Anyway, I don't see the connection between his griping about these terms and the rest of his article. I agree that punks in other countries should sing in their own languages, not English, and I've enjoyed all the foreign punk I've heard.

Sincerely, Pam Kirk/W Bloomfield MI.

Dear MRR,

I really liked your article on "The Korean Airline Tragedy". It proves to me that there are still some Americans who use their brains (to be honest, people here in Europe are just as stupid). After the accident, nearly everybody wanted to "kill all commies, drop the A-bomb on those Russian barbarians, etc". Anti-communism was fanned by the right wing parties/media, and the stupid thing was that people also started to attack other left wing parties/organizations, and suddenly the Peace movement were "criminals, pawns of the Russians".

Well, this October there was a big peace march and demonstration in The Hague, here in Holland. 500,000 people went, including me and my mates, cause we don't want the Cruise missiles or any other missile or weapon. Disarm!!!

Paul, from the band LARM

P.S. Dutch Peace Movement paid by the Russians????? No, you fucking right wing bastards!!! Down with N.A.T.O., down with The Warsaw Pact!!!

Dear MRR,

So, you didn't see fit to print my hateful song in your last issue-good for you! it was written in a blind rage. I wasn't kidding about my sentiments though. I think that the attitudes prevailing in punk are definitely leaning towards the arrogant-macho-rock'n'roll-ignorant-variety, but as long as there's even one band whose values are progressive, there is hope.

As for myself, I'm too nihilistic to be racist or sexist or much of any kind of prejudiced, since I personally feel that most people are frozen into imbecility at an early age (by a process developed 4000 years ago in the ancient state of Babylon, which gave us such nice hand-me-downs as monotheism and the militaristic social structure). To state it another way, "What is man but a God in ruins" (Nietzche). Or, in another light, behavioristic, the people in this society rely on their conditioning to give them the correct responses to environmental stimuli. However, this conditioned behavior is not necessarily accurate. Or again, another way, people believe their own lies (because psychologically, emotional responses are the easiest to condition and the hardest to countercondition. This is how and why religion functions, and why religion is ultimately the root of all societies). (In fact, the word itself, "religion", derives from an ancient Hebrew word meaning "glue").

Now, on to politics. I feel that it is impossible to take politics out of punk, because every action or statement made by anyone is political! Regardless of the "formal" politics of a particular band or individual, the fact remains that every action in human society is political in nature-- the basis of society is politics. Therefore, to say you are going to "take the politics out of punk" is absurd. By my definition, not only is punk political, but also everything you do or say or think or feel or don't do or don't say or don't think or don't feel is political. Whether or not people will admit to the truth of their actions as a political one is irrelevant.

I'd like to comment on the neo-60's type mentality that is appearing in punk culture. first, let's get one thing straight, the hippies FAILED and did so miserably and deservedly. There is no stupider act that a movement can pull than to point the finger directly into the corporate wolf's face--this is an invitation to be eaten. If you have any desire for real change and any kind of realistic outlook, you would have come to the only logical answer to the fucked-up state of affairs in this world, and that is: the only hope for change is to lay low in the weeds, waiting, slowly and above all, INDIRECTLY influencing society (leading it by the nose, using its own sheep- conditioning against it). The only way this re-direction of society can be accomplished is through a grassroots movement, which punk has all the potential of becoming, IF IT KEEPS ITS HEAD DOWN AND ITS MOUTH SHUT. Since punk attracts kids, and since kids grow up to possibly becoming decision-making adults, the influences of "punk ideology" (actually, a Nietzchian re-valuation of all values) may actually produce REAL THINKING HUMAN BEINGS who are aware, accountable, responsible, and FREE (I disagree with the "freewill" school of thought, because Behavioral Science has proven that man can never be "free" in an absolute sense. Man will always be determined by the environment and his/her own genetic heritage--however, this does not mean that man's present environment allows him to develop to his/her full potential).

Anyway, there's too much more I want to write about, but this is supposed to be a letter, not a book. Anyone interested in tapping my disorganized information on the subjects here, please contact Lex Luther/ P.O. Box 653/ California, PA 15419.

OPTIMISTIC, SORT OF

Dear MRR,

I've read a lot of statements in MRR by people who feel it's too late for any hopes of a revolution. That's quite true; the bureaucracies of the world are too entrenched in happy consumerism to be upset by a bunch of disgruntled youth. That's just reality. However, what many people are realizing, and a lot more have to, is that there is an ideal that can function in killer reality: that of establishing a strong, alternative underground in America. OK, it's here already in the form of hardcore. But that is now; what should be shot for is an underground that will (to sound like a true traditionalist) be able to be passed from one generation to another, so that no matter what the changing state of music and attitudes, there will always be that

BLUDGEON YOUR FAMILY WITH CULTURE

THIS CHRISTMAS

Alternative Tentacles Records

MAILORDER conspiracy

RECORDS AND TAPES

VIRUS=

DEAD KENNEDYS
CALIFORNIA UBER ALLES/MAN WITH THE DOGS $2.00
" SINGLE

1 DEAD KENNEDYS
TOO DRUNK TO FUCK/THE PREY $2.00
" SINGLE WITH LYRIC SHEET

- LET THEM EAT JELLYBEANS $6.00
LP, BANDS-LP WITH POSTER OR CASSETTE

4c DEAD KENNEDYS
5 IN GOD WE TRUST, INC. $5.00
5c 3 SONG 12" EP OR 11 SONG CASSETTE

DEAD KENNEDYS
6 NAZI PUNKS FUCK OFF/MORAL MAJORITY $2.00
" SINGLE INCLUDES ARMBAND

T.S.O.L.
10 WEATHERED STATUES $2.00
6 SONG " EP

MAXIMUM ROCK N ROLL PRESENTS:
1- NOT SO QUIET ON THE WESTERN FRONT $7.50
47 BANDS FROM NORTHERN CALIFORNIA
COMPILATION DOUBLE LP WITH FANZINE

SEVEN SECONDS
15 SKINS, BRAINS AND GUTS E.P. $2.50
3 SONG " EP WITH INSERT

FARTZ
17 WORLD FULL OF HATE $5.00
16 SONG 12" EP INCLUDES POSTER

DEAD KENNEDYS
23 BLEED FOR ME/LIFE SENTENCE $1.50
" SINGLE $3.00
23-12 12" SINGLE (BOTH WITH INSERTS)

D.O.A.
24 WAR ON 45 ..... $5.00
24c 3 SONG 12" EP OR CASSETTE

DEAD KENNEDYS
27 PLASTIC SURGERY DISASTERS $6.00
27c 11 SONG LP WITH LIBRETTO OR CASSETTE

DEAD KENNEDYS
28 HALLOWEEN/SATURDAY NIGHT HOLOCAUST $1.50
" SINGLE

T.S.O.L.
29 BENEATH THE SHADOWS $6.00
29c TO SONG LP OR CASSETTE

BUTTHOLE SURFERS
32 BROWN REASON TO LIVE $4.00
" SONG 12" EP

TRAGIC MULATTO
33 THE SUSPECT NO JUICE $2.00
" SINGLE

Just inseveral UK-only A.T. releases
Write for free catalog

T-SHIRTS

100% cotton-made in USA

A. DK logo
black & red on white shirt $6.00

B. In God We Trust, Inc.
3 colors on white shirt $6.00

C. AT Bat logo
1) white print on black shirt $6.50
2) black print on white shirt $6.00

D. Let Them Eat Jellybeans
3 colors on white shirt $6.00

E. Too Drunk To Fuck
white & green print on black $6.50

F. Nazi Punks Fuck Off
red & black on white shirt $6.00

Please specify size: S - M - L - XL

ALSO:

FALLOUT MAGAZINE
30- pages of subversive graphix & timely information by Winston Smith; our sometime cover artist and designer of the DK & AT logos

issue #3-$1.00
issue #4-$1.50

POSTAGE RATES

" discs & cassettes: 1 or 2=50¢
3 to 5=$1.00
add 25¢ for each additional " disc or cassette

12" discs: 1 or 2=$1.00
3 to 5=$2.00
add 50¢ for each additional 12"

T-Shirts: 75¢ per shirt
Canadian orders add 50¢ additional
European orders add $1.50 additional

Calif. residents please add 6.5% sales tax

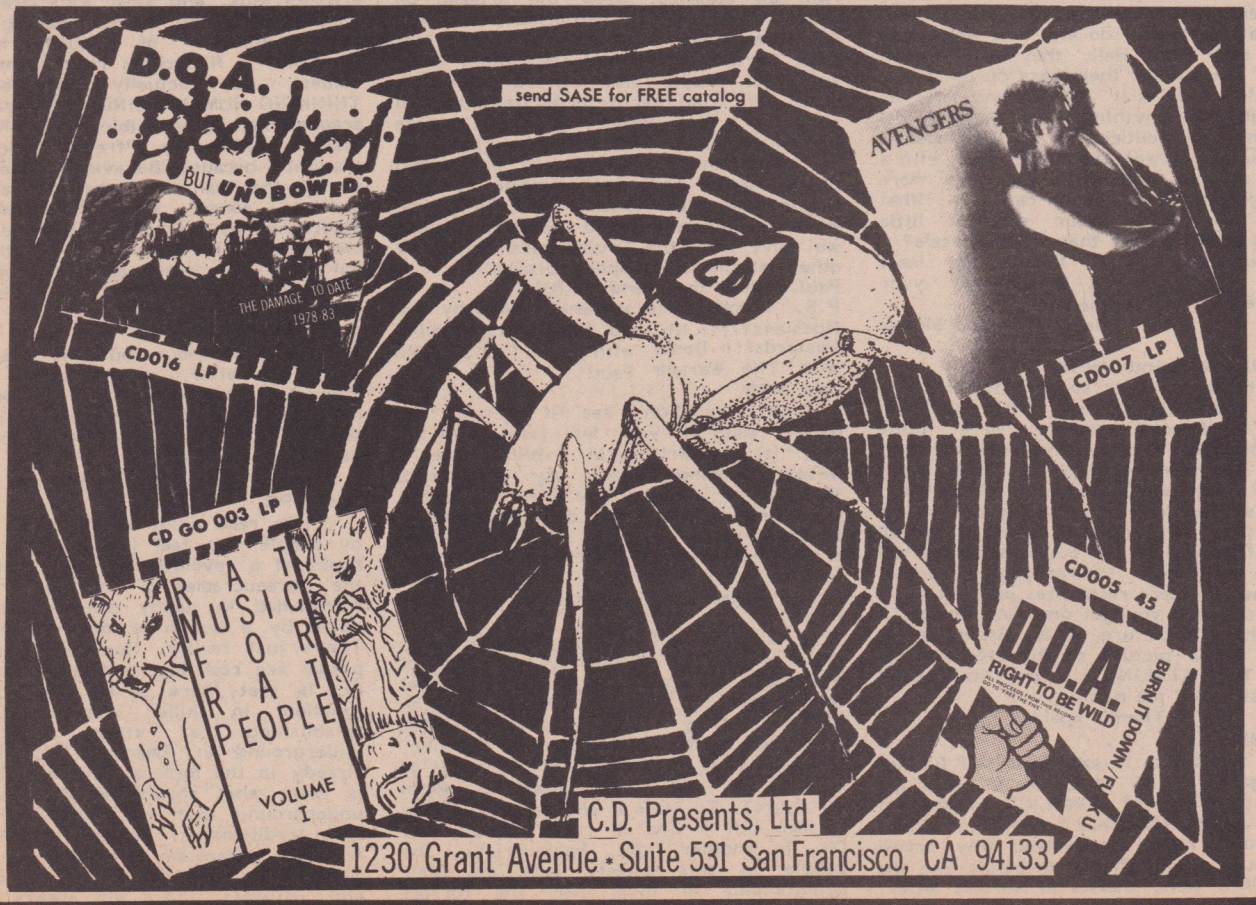
PLEASE MAKE ALL CHECKS AND MONEY ORDERS PAYABLE TO:

ALTERNATIVE TENTACLES RECORDS

PO BOX 11458 SAN FRANCISCO CALIFORNIA 94101

---

send SASE for FREE catalog



C.D. Presents, Ltd.
1230 Grant Avenue - Suite 531 San Francisco, CA 94133

alternative. The basic state of society makes its members accept certain concepts as reality, before they have developed power to choose if they even want to accept those concepts. And those people spend their whole lives building on the confined structure of those concepts. You end up with this whole mass, controlled culture that you must accept and eat, because it too is built on the same concepts. When you confront people with the idea that these concepts are in fact not the only reality, they can get scared. It does, after all, call for a total re-structuring of their lives. But some people, on the other hand, spend their whole lives looking for an alternative. It must always be kept there, strong and readily available to those who want it. Otherwise, the internal logic of the bureaucracies may become too strong as to shut off those routes permanently. Instead of each generation having to start from scratch, it should be kept a vibrabt, living thing. I think hardcore has hit upon a very important concept, and it's just that: the hardcore of music.

We are now part of the hardcore of punk, that encompasses art and thinking, as well as music. That intensity, that committment to putting across honest thoughts and creative expression that are not wrapped up in the value system of the mass culture--that's hardcore.

But there's a hardcore to every music and every generation's attitudes. Sure, "loud fast rules", but it's not the rule. Groups like the BIG BOYS and MINUTEMEN have proven that. And it can go beyond that, attitudes must be encouraged to be left open, to take in all types of alternative music, so long as they stand up to the criteria of hardcore committment. in that way, we could make our underground stronger by bringing in those people that want to live free of the system (relatively), but might be put off by the exclusiveness and elitism that that hardcore punk brings with it. In that way, whatever new directions and ideas that underground youth might turn to in the following years, they will already have a firmly-established structure to back them up. That is why MRR, BYO, and the move to have all-ages clubs owned by people who understand the music are so important, despite any flaws they might have. there is a very real, basic need to have a well-coodinated alternative media, communication, and business network established in this country, to make all the creative music and energy coming out stay free, but still work together.

In the systematized world we live in today, mass revolution is impossible. But the grounds for personal revolution must be kept open. And if we really are working for a better tomorrow, it seems to me that this is the most realistic route to take; to keep rebellious youth free forever, instead of confining it to who's the coolest and fastest punk. Values like that won't last past next Friday (if there is one).

Jon Sanborne,

SATAN'S CHEERLEADERS

FUCK-UP FEEDBACK

Dear MRR,

White boy on a Mission trip
White boy take a pill
White boy get a gun
White boy go and kill
Spreading poison is your thrill

White boy have some fun
White boy shoot them down
They're yellow, black and brown
White boy full of hate
Product of the KKK (Nazi Hitler & the C.I.A.)
White boy don't you see
They're only using you and me.

P.S. Send the original to the KKK Headquarters. They may use it as their new chant!

Alien Jose, Chicago

Dear Tim,

I usually consider MRR to be a pretty much fair and unbiased representation of the punk world, but I must take exception to your "interview" with Bob Noxious of the FUCK-UPS. It has long been said that certain people connected with MRR dislike and misunderstand the FUCK-UPS, and I feel that this "interview" just confirms these suspicions and rumors to be true. From about the 4th or 5th question on, it seems to me that you conducted not an interview, but a personal attack against Bob, bringing up everything bad that Bob's name has ever been associated with. I don't want to address every point, but I think for starters you should listen a little closer to "White Boy". Look at what Dave M.D.C. says about that song in the "rap session", or what Ian says about being a white minority in the same article.

"White Boy" is about being a minority within a minority. For as long as I can remember, there has been tension between the cholos and punks, and the FUCK-UPS live in the heart of the Mission, a predominantly cholo neighborhood. I feel that "White Boy" is 1) Bob giving an account of what it's like to live there, and 2) a statement that being white doesn't give anyone supreme rule. I think he's talking about how it's wrong to have that attitude.

Finally, I would like to add that I feel a lot of violence associated with the FUCK- UPS is unfair. Their reputation far exceeds their actual personalities, and interviews and stories like this don't help make things better. I lived with them for 6 months, and would say they are alot more peaceful than their reputation. A lot of the problems they are unvolved with come from people who want to "challenge their reputation", and anyone has the right to defend themself when confronted.

Although not perfect (no one is), the FUCK-UPS are a good example of what a lot of punk is all about. They've pulled themselves off the street and live in an independent punk lifestyle and have overcome a lot of problems. I think you should either give them a lot of fairer chance than you did, or leave them alone completely, because you obviously don't understand them well at this time. Give him a "fair" interview like you would anyone else. Don't load your questions. Thanks for your time. Danny Flaim, Dallas TX

Dear Danny,

First-the questions weren't "loaded" (although Bob was). They expressed my heartfelt concerns and reservations about Bob, *and*, yes, they were tough and pointed, but that at least gave him the oppotunity to relate his side of things. I'd rather get to the meat of the matter than play footsie.

Second-Bob was the one who wanted an interview. He also asked for, and got, the opportunity to review the transcript of the interview, and change parts that he wanted to. We usually don't allow this (more due to time considerations than anything), but in this case there was enough time, and I wanted to particularly sure that no claims would be made that things were altered to make him look bad. What got printed was the "officially approved" version, by Bob.

Finally-all the incidents I inquired about were things I had witnessed firsthand. I wanted to talk about all that "karma", get it out in the open for him to deal with. I am glad to say that in recent times, the FUCK-UPS have "mellowed" a lot, and recently played at a show with latino bands outdoors in the Mission. I think that Bob has learned a lot since the time he wrote "White Boy" and sported that nazi shirt. Also, because I have political differences with them doesn't mean that I respect certain aspects of their lifestyle, or that I don't like them personally. As to "understanding " them, beauty is in the eye of the beholder. Tim

P.S. We are not unbiased. No one is. We have our axes to grind, our perspective, which we try to make obvious. Then people can take it or leave it, but at least we are being clear and consistent.

F.U. TOO

Greetings MRR,

I have just read the F.U.'s article and responses in #9 and feel I have to make a statement. Please note that I am talking about a concept here, and I have no desire to cut down the PEOPLE in the F.U.'s.

Things on this planet are never going to get better until a lot of people start to realize (how long is it gonna take?) that we are one human race, alone (maybe) in the universe sitting on this tiny little ball. Where we are geographically (USA, USSR, Africa) is just that, a place on a small ball. We have to stop hating and fearing and feeling superior to each other because of where we are, and start working together for a change. It is actually only a few who run the governments of any country, and they are so sick and out-of-touch with the real people that they just keep building personal empires at their people's expense.

It may be true that we have some things in this country better than another, but just as true is the fact that some things are better in other countries. The point is, we the people of the planet Earth need to take the best of all existing forms of government, and leave the shit (which there is more of than good stuff) AND get a frame of mind that we are all HUMANS here (well, most of us) and start to work together. An awful lot of talent is lost because of sectional supression in all fields. Come on guys, it don't take no fuckin' college degree to look up at the sky at night and see just how small we are in relationship to the universe. Isn't it about time to have some compassion for people different from us. Russia is not the Soviet government anymore than America is the U.S. government. Stop and think before you make a decision about anything--look at all the facts and always be ready to modify your braincase as new information comes to it.

If anyone out there wants to slag me off or share ideas, please crank out a note to me. Rick McCann/ c/o Beast Productions/ P.O.Box 839/ St Cloud FL 32769.

Tim,

I'd like to respond to your article "From Rebel To Redneck". I do believe the U.S. is the best place to live. However, this is not to say that it can't be improved. Of course it can! Agreed, the U.S. foreign economic policies are fucked, but what are you going to do about it? It is easy enough to write a song about injustice and shake a fist. How many punks out there in HC land are working to make a difference?

Now my second point. I think the

F.U.'S are cool. They rip live, not every song is patriotic ("Green Berets"), and they don't carry the party line (Reagan sucks, cops suck, Anarchy rules!). The F.U.'S are a foil. some hardcore Joe hears them and compares them to the DEAD KENNEDY'S (whose ideas aren't too clear or intelligently supported) and says "what the fuck?". Now they have to really think for themselves, not just carry the party line-- have their own ideas, not just lyric sheet slogans.

There's nothing wrong with saying "Hey look, the U.S. is screwed up", but saying only that is cynical and negative.

Another thing about the F.U.'S: in MRR #5, Steve Grimes says "We want to stir up as much chaos and aggression as possible, but that should be pretty obvious by now." They've shaken up the accepted punk views.

Thanks, and unity! Jake Shred/ B'ton VT

Dear MRR,

Since 1977 I've met a lot of new people in the punk scene, but I've also retained friendships from high school who went on to college, graduated, and became high paid executives in large corporations. These friends all seem to have fallen into a hole they can't seem to climb out of: They wake up every morning and head straight for the great marijuana god and smoke themselves into oblivion. They do this at lunch, and also when they get home. They hate their jobs, but they've just got to put that degree to "good use".

Through me they've become aware of the alternative/HC music scene, and at various times I've taken just about everyone I know to a HC show just so they can see what it's like for themselves rather than through the distorted vision of the media. I've never tried to tell them how to dress at these shows, and often they show up in preppie clothes or double knit slacks, but everone here (Houston) has been real cool and not given them any hassles, and they left the shows with good feelings about the scene. Now, they often take punk/HC tapes with them to work, and some of the other execx are asking for copies of both tapes and fanzines. Two or three of these guys have even been talking about giving up pot, which has been the main recreation in their lives for nearly 10 years!

My point is this: Don't be so quick to cut down the "assholes" who "invade" your little clubs and aren't truly into the scene. One harsh word from some misguided punk probably would have been all it would have taken to prevent the snowball effect fron ever happening.

Changes in people's long-standing attitudes take a long time, but it can't happen at all if the alternatives are closed and elitist. Don't be afraid to introduce punk to someone you don't think would like it, or to an aspect of society that wouldn't ordinarily come into contact with the ideas expressed in the scene. You might be in for a surprise. Fred Godot, Houston.

Dear MRR,

Re:the F.U.'S pro-American stuff. On conservative ABC's Nightline TV show of Nov 9, they presented a "punk rocker" from an anonymous Georgia punk band who identified himself as Johnny Savage, and declared his admiration for U.S. intervention. Obviously, the F.U.'S attitude is not a circuitous attempt to "get kids to think", as most probably already tow the government's line. So much for "independent thought". Paul X, NYC

Dear MRR and Bay Area Kids,

This letter will hopefully help to clear up a few things regarding our so-called "cancelled again" SF/Bay Area gigs these last few months. we've received lots of letters and phone calls about this by people who think we're "fucked" or "full of shit" for not making those gigs, and that we only play in San Francisco when we're put on a bill with "nationally known bands" like the DK's and MINOR THREAT. well, that's total bullshit. But let us explain.

First off, we did play a show on May 6 (our last SF appearance) with CODE OF HONOR and LOS OLVIDADOS (neither exactly "nationally known bands") at the On Broadway, though we were late (due to extremely nasty weather) and only got to play about 6 songs. Nevertheless, we made the show and played the best we possibly could.

As for us cancelling the shows we supposedly set up, the truth is we only knew about one of those shows (CH3, BAT OF SAINTS, CRUCIFIX) prior to the advertising of them, and unfortunately had to cancel due to being stuck in Las vegas when our truck blew up. We did want to play that gig and were looking forward to playing in SF again. As for the FLIPPER, REDD KROSS, and NECROS shows, we knew about them only after reading about it in the newspaper, and couldn't believe it! Of course we get the shit for looking flakey and irresponsible, but before some of you start blaming us (or other victimized bands from out-of-town), you should check out the situation and find out the real person or persons to blame. I can assure you we do enjoy playing in SF and do not enjoy having to cancel gigs or having someone say we're the ones to blame. We love playing period. we've played many gigs in the Bay Area in the past 4 years, even more than in Reno, our hometown, and have met some really cool people who we consider to be our friends. Why the fuck would we not want to play, for them at least?!!! Think about it!

Anyway, we are seriously trying to get ourselves in shape for some kind of tour. We have an 18 song LP coming out soon, possibly on B.Y.O. Records. After its release, we hope to hit the road (no promises this time!) for something that, you can be assured, will be quite extensive. Gotta cruise!

Take care and stay aware, Kevin Seconds

P.S. If you'd like to get our newsletter, send 25¢ *and* a S.A.S.E. to: Diehard/ c/o United Front/ 2332 Patton Dr/ Reno NV 89512

Hey guys,

I need help! I'm working on a cassette comp of hardcore bands with the help of my friend Bob Moore (of Charred Remains, Meathouse fame). PLEASE, print this letter and tell bands to send demo cassettes to: Duck Tapes/ 1256 Hemlock Dr/ Fairborn OH 45324. Thanks, Gregg Spence.

JxFxΔx

1983 TOUR T-SHIRT

SEND $7 TO:

PLACEBO
5820 WEST VIRGINIA
PHX.AZ.85035

Dear MRR,

The following statement is my reply to the "unsettled Seattle punk rocker" whose letter was published in MRR #8.

As not only a BAD BRAINS fan, but a music listener who enjoys jazz, funk, reggae, and hardcore, I must respond to your remarks. I agree with you--the BAD BRAINS album is great. But you seem to have a problem with reggae. That's your business; however, it is common knowledge that the BRAINS are Ratafarians, and play reggae.

Still, you went to see them. I agree, again, that $8.50 is a lot of money. But that's what we pay in D.C. to see West Coast bands, so why should an Eastern band in the West be different? Bands do have expenses, and artists do have to eat.

I don't know much about the Seattle scene, but if the opening acts sucked, that certainly isn't the BAD BRAINS fault.

Joseph (H.R.) is, in my opinion, an outstanding artist, and the BAD BRAINS were an excellent, hardworking band. If Joseph felt that the audience wasn't appreciating his best efforts, why shouldn't he have been pissed at you all? If you think reggae and Rastafari are bullshit, that's your prerogative. However, you have no right to say that anyone should be shot for the music they play, or, for what they believe in (for an example of the open-mindedness that punk is supposed to be about, see Larry Soule's letter in MRR #8).

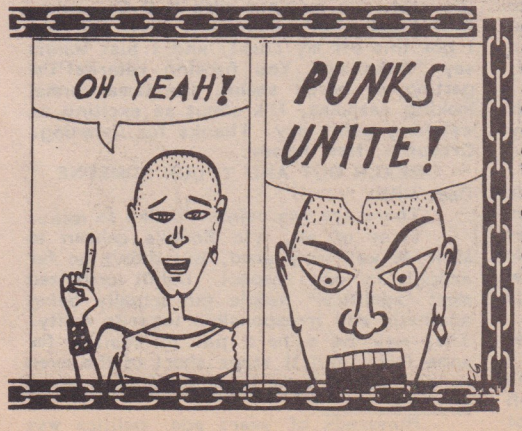
Furthermore, as for the BAD BRAINS being a "major label" act with a "hot shot producer", that's some bullshit on your part. I don't know what Ocasek's motives were in producing the BAD BRAINS, but the fact is that the band's breakup was precipitated by a major label contract offer. Elektra Records offered the BRAINS and Joseph $80,000 in exchange not only for their recorded work, but also to book their gigs, own the publishing of their music, and owning their individual names as trademarks. Joseph rejected this Babylon, and returned to D.C. He is forming a reggae band, ZION TRAIN, and organizing a record label, Jah Youth.

I have known Joseph and the BAD BRAINS for four years, since his band and mine (The ENZYMES) founded DC Hardcore. His and their independent thinking and action is what punk is about, not your musical and religious prejudice.
John Gibson

Dear MRR,

I'd like to respond to something I saw in MRR#7. There were 2 letters pointed at the DEAD KENNEDYS--one positive, one negative. I'd like to make my comments now.

When they played L.A. last, they, in their infantile wisdom, chose to play in a union hall in Wilmington (a dock community, one of the most dangerous places in L.A.). The show ended with tear gas, cops, and lots of frustrated DKs fans who haven't seen the band do a complete set since June '82. Now I know the band often uses the setting of the concert as a socio-political statement, but there's a limit! Endangering the audience's set ways of thinking is fine, but not their physical well-being. Also, it was one of those "only appearance" deals. That means there's about 3000-5000 that would want to see the band, but the DKs have a policy of not playing in front of crowds larger than 2000, I think. That means more people want to see them than can be accomodated, and almost always leads to trouble. Also, this "only appearance" shit is so repulsively "rock star" that I want to puke. I thought only people like PINK FLOYD or DAVID BOWIE would play shows for those "elite" enough to get tickets. Are the DKs victim of that establishment trap called "L.A.- S.F. rivalry", which is an utter hunk of shit!?! No, I'm not a DKs hater. In fact, the DKs are why I got into punk rock in the first place. Nathan Wundermann, Beverly Hills



MY NAME IS TROUBLE

Dear MRR,

OK, I know I'm asking for trouble, but who cares. I, unlike many other people, do not want punk to be accepted. I think it's great that "Chips" and "Quincy" and things like that exist. Now here's my reasons.

Punk is a protest against society, and this cuts us off from everyone else. I don't want to walk down the street and see tons of mohawks and skinheads. "Chips" and "Quincy" scare off people from liking punk; that's what's really cool about it. Think about it. Do you really want punk to be accepted so you go see a band like MINOR THREAT and wade through a crowd of 1000-plus people to just get a look at the band? Pretty soon the music will get out of the clubs and move into huge concert halls because the audience will be there to fill it up. Do you want to get the SUICIDAL TENDENCIES' (great group!) new LP at a chain store in the new muzak section? I don't! It's fun searching for records and meeting a few punks. It makes it seem more special. Anything in large amounts is bound to be less exciting. Everyone seems like they're trying to get punk accepted, but that just means no more rebellion. That means people won't take a second look at you. That means big record companies will snatch up great small bands. The whole thing will get bigger and bigger until there will be a time when kids will rebel against punks coz they'll be just like everyone else.

Well, think about it and let me know. I'll answer any mail. Barry Stepe/ 104 Greenbriar Ct/ East Peoria IL 61611.

P.S. ELECTRIC COOL-AID (my band) and N.I.L. 8 get the farmers thrashin' in Central illinois.

SPARE CHANGE?

MRR,

Everyone keeps complaining that the scene is getting so bad, and a change is needed and we must unify. You must be blind if you think that you can change a group of people! the punk scene is, like any group of people outside of society, composed of the best and the worst. It's almost from one extreme to the other. In one G.B. Shaw's plays, he talks about a community of bums. Some of them are *drunks*--they can't do anything with their lives, and they have nothing to offer. Amongst this *group of outcasts* are a few *geniuses*, philosophers with morals, who just don't fit in society, so they get classified in with the scum of the earth. This is a true observation.

So here we have a bunch of people who really care. Femimists, activists, pacifists, and anarchists, in the peaceful sense of the word, are all scattered about trying to make change. We consume as little as possible, in order to weaken the powerful companies, the economic system, and reduce governmental profits--consuming less allows one to work less, again reducing govt. profits (this is one example of personal anarchy, so yes it can work to different degrees).

We, fight sexual exploitation and suppression- for women, homosexuals (male and female). Active groups are formed, protests organized, and products that promote sexism are boycotted and ads are graffitied. There are some serious people. Then there are kids, who after 4 years still love Sid, think anarchy is chaos, and then call themselves anarchists (chaos can be a definition of anarchy, but to practice it????). They say "no war" and then a girl gets jealous cause someone is prettier, so she beats her up. To some people, sexual exploitation is punk. Those in the above categories can't be changed (maybe a few). When unity is called for, they think "yea, unite and silence all those stupid political punks", or as graffiti on 2+2 said, "kill the cute". We'll unite, as long as it's uniting against someone.

So here's a solution: when you really can't change something, accept it (I'm not saying give up, or getting deep into the psychology of mass movements, or the individuals ability to completely change--but for shortage of space, I'm being general). So I say, work on yourself, be more active. Somehow Tesco's philosophy of being pro-women and pro-gay, but just not wanting to be serious, ever, doesn't work. It's self-defeating. Maybe when he really needs collective support someday (I doubt it, but...), and everyone just doesn't wanna get serious ("sure Tesco's a nice guy, but you know me"), maybe he'll reconsider. You gotta be active. A woman got raped last year by 3 men in a bar, while 13 others just watched or cheered.

I felt like that could have happened at a gig last month. A bunch of bands were at sound check, and the club's (The Showplace in N.J.) daytime show of a girl dancing nude for vulgar men was still going on. I felt sad that some women still don't know better and accept these roles. A few other people were concerned about the situation, but the rest laughed and made jokes like 5th graders. Then out of the three bands with the power of the microphone and audience, only HEART ATTACK made a feminist comment. Why? Cause the bands were all-male? These other guys are intelligent, and are against ignorance and violence in the scene, yet they didn't take positions on the issue. If asked, they probably would claim "I'm not sexist". Words without action don't mean anything. We can't call others to unite. We have to be responsible for ourselves and our actions first and foremost. That's where the change comes from.
Holly Ramos/ 45 Park Ter W/ NY NY 10034.

G.N.P. GOING UP?

Dear MRR,

I am writing in response to all the sexist talk in MRR #8. I would like to say I'm 16, and overall, I think females are nicer, and in a lot of cases, smarter than males. But as far as female punks, either they think it's cool to be a punk, or they think leather is sexy. I'm not generalizing. I only know a few real punk chicks in Birmingham, and only one really seems to think about what's really going on in this fucked up world today. She knows what's happening. She's written to you before--her name is Heather and she's 12 years old. The other punk females just take the world like it is and don't try to change it. I am in a band, and a song I wrote called "Sex" may be sexist, but I wrote it when I was pissed off about one of my relationships. And it is sort of a joke too. Overall, I think females are equal as I am. Most men or boys talk about their big dicks and all the hair on their balls.

That's stupid! I like sex, as do many people, but I think sex is an extra in a relationship. This whole fucking letter may sound stupid as hell, but I can't help it. I wish more girls, females, etc. would just think about the world and how fucked it is. They may, but they don't tell me. One girl I saw had a wild haircut, wore leather and chains. So I wanted to meet her. When I did, to my surprise, her fave band at the time was STYX. I almost lost my shit. She said the reason she dressed punk was so no one would fuck with her. I talked to her, got her to listen to the music, and now she likes the music and knows something about the whole idea. But she still doesn't try to change things. I know six different females that have an "A" in their names and on their signatures. They all make it an @narchy symbol. I don't want punk to become a fashion. I may not be changing the world, but me and Spike, the singer in our band (GROSSEST NATIONAL PRODUCT), are trying our best. But a lot of punks here just aren't active at all. I don't know where to start. I've been kicked out of the only club in town, and it's hard to tell all these narrow-minded Dixie Dickheads what we're about. Well, I want to know what everyone thinks, so write me. Don't just sit there and get high--do something!! Peace, love, and anarchy. Dim Wizdom/ 819-B Tyler Cir/ Birmingham AL 35226.

Dear MRR and Jack Rabid,

Ah yes, where does the instinct to break things come from?! Come off it, it's the music and the culture itself. So what if a club gets trashed! There'll always be another one. I mean kids are kids, and in today's world, they need a chance to let loose some aggression. What did you expect from a music whose message is doom and whose rhythm is violent and frenzied.

Back in the 60's, the STONES used to cause riots, and before that halls were destroyed in which BILL HALEY played at. And wasn't rock'n'roll that much more exciting and provocative because of it? You see, it's part of the process. Don't think that punk has anything constructive to say. Buying the new MDC EP won'tstop the corporations from systematic slaughter.

Sure the music is great. That's why I like to see BLACK FLAG or KILLING JOKE, for the terror they inspire in me--the sense that everything is falling apart. But to consider it anything more than a catharsis is a joke. It's no coincidence that hardcore came about just as Reagan began his term in office. Things do suck. And how did you expect punk to be any different?

Alex Z, Franklin MA

Dear MRR,

After reading "Rabid's Ramblings", I'd like to make some comments of my own. First of all, Jack's comments were incredibly accurate; about the destruction, generic bands, lack of creativity, slamming.

Well, where I used to live, there were only 4 punks, and we were always true, trying to talk to people, trying to spark interest to expand the number of punks. Then I moved to NYC. Here there are MEGA-punks, and this thought occurred to me: first of all, most of the punks are people who seek an alternative, and others are those that want attention. Well, when there are 300 punks outside a gig, those who wanted attention will get frustrated because he/she doesn't "stand out" anymore, or are jealous of others. These both lead to this destruction we find at shows. Sure, we're all frustrated, but these people who soley want attention will become even more frustrated in a bad way. They will destroy things themselves, or beat on others. This also applies to slamming-- "letting off steam"--the music is enough for me, I love it, and listening to it really makes me feel great. Anyway, it seems obvious now that most people who advocate "punk" are afraid. It seems that they actually DON'T want more people involved because in any group of people, competition (machoism?) and jealousy will arise. Conformation will also arise, cos we all think other punks are cool, that we want to get to know them because we're sick of all the kids at school or whatever, so, our natural instincts are to make other people like us, mainly through conformity. If you act different or look different amongst punks, they most likely won't take you seriously. The slamming at shows is a form of this conformity-- it's always the same isn't it. Seems to be tying together here; slamming, the "style" of slamming, skanking, whatever, is a sort of conformity-- they must all move alike, grimace, dress, thrash alike. Our punk following has become incredibly cliched. To the people new to the scene, it may seem like a football team, or a group of preppies at school--"act like the cool ones", and everything will be OK. This leads to the generic bands. I'm sure there's lotsa real creative people out there, but they seem afraid to show it. Why? Alot of the "true" punks have been ignoring the scene because of the stereotypes being accepted. Why can't I like the CURE or BAUHAUS at the same time I like J.F.A. or N.O.T.A.? Slamming does suck!

Our scene has developed into a microcosm of the very society it bans. There's oppression, hate, conformity, politicians, etc. It's only natural I suppose, but it seems we can't deal with this fact. We're only human. I'm still eagerly awaiting the outbreak of the rebellious few in the punk society who turn to some other outlet of creativity and individuality..

Be you, not me. Joie, Orangeburg, NY

FRIENDS IN NEED

Hi Ya MRR,

I'm sick and tired of reading about how many people think that the scene is dead or dying or that nobody cares about the people within the scene. Well this here letter will hopefully make a few people have a little more confidence in the people in the "scene".

I'm originally from Calgary, Alberta, and just recently moved to Winnipeg, Manitoba. The scene here was (still is) great--the only difference being that we had an underground club (R.I.P.) called The Doghouse. This club was started in May and was shut down by the police in August of '83. It was run by members of the scene; anybody who wanted to be involved could do whatever they wanted (keeping the place clean, helping at the door, etc). Lots of people helped with the rent when gigs didn't make enough money, and were just generally all-around helpful. Minors were allowed in, and things were going great with all sorts of gigs. There were no fights, and no hassles from the cops. But then one night the cops decided to bust the place for illegal liquor and minors on the premises where illegal liquor was being consumed. Not sold, just consumed. Well, all this shit coming down resulted in some people being busted, myself included. We were innocent.

What all this boils down to is this: If it hadn't been for several people (they know who they are), I would have been severally fucked by the "legal system". These people really cared and did a lot for me. They went through a lot of hassles from the cops, etc. to get me and another guy off the hook. Some of those people who helped me were going through legal battles of their own, but hopefully things will turn out OK for them too.

I hope some people out there will get the idea that we're all in this mess of a world together, and without people like the ones that helped me get through a tough time, there sure as hell wouldn't be a lot to look forward to. This is one of the reasons I became a punk rocker in the first place, because it's for the people who really care about what happens to the world we live in. And if that isn't enough, we might just as well quit right now because you well know what I mean. Big T, Wpg, Man, Canadian Aye

P.S. Thanx to everyone who made The Doghouse possible!

WATCHING PAINT DRY

Dear MRR,

I just wanna say I agree with Exile Voluntary in MRR # 8 , who wrote in your last issue about being fucking sick of hearing that going to gigs is like going to a fashion show, and people saying if you wear spikes and leather and weird clothes you're a poseur. Well I too am one of the few punks left who dares to show some originality and creativity. They say I'm trendy because I dare to dye my hair purple and wear different clothes. I am fucking sick and tired of everyone looking so normal now. Four years ago, when I first started liking punk, I used to dye my hair blue, and basically I've been dressing the way I do now ever since. I will not conform and look like a scumbag just because they think it's trendy to be different. I thought that was what punk was all about--being an individual and expressing yourself. Except now everyone is afraid to do that-they all look the same now--shaved heads, combat boots, flannel shirts, t-shirts. And they talk about conforming! They might as well have the same last names. I like the same bands they do, so I can't understand why I get harassed about the way I dress. A few weeks ago I went to see the NIHILISTICS and I was dressed different as usual. For some reason they weren't allowed to play, and one of them pushed me and said "Who is it that doesn't want us to play? Was it you?" Just because I looked different, and not like a scum unit, they were saying all this shit about me liking 'death rock'. And to think I was there to see them. I can't believe it. What's this world coming to if you can't go see a band, and instead of them being glad you're there to support them, they have to push you around because you look weird! Well, I was still glad I went anyway, because one of the best bands around, FALSE PROPHETS, played instead. I was so psyched, but when the FALSE PROPHETS played, everyone was just laying around like they were at a GREATFUL DEAD concert! I was the only one, or at least it seemed that way, who was gutsy enough to show them that I liked them. Just because they were reluctant to like anything different. A lot of people said they sucked, just like the same people say the MISFITS and MOURNING NOISE suck. It's the same music, but just because the band doesn't shave their heads (a lot of HC people are just jocks that shave their heads anyway) they say these bands suck. I'm sick of bands who try to be political, but don't know what the fuck they're singing about. it's cool, for instance with M.D.C., cause they know what's going on. Well, I'm glad I got this off my chest, and I just wanna say "Wake up! You fucking retards!"I'm getting so bored seeing the same normal looking assholes. It's about as exciting as watching paint dry. Thanks for listening. Creepella, New Jersey.

REACH OUT AND TOUCH SOMEONE

Dear MRR,

There are two points I'd like to make.

First of all, Vic Bondi's column in MRR #8 was very good, but didn't go far enough in one respect. Bondi criticized most "apolitical" people for actually being apathetic and irresponsible towards socity. That may be a hard pill to swallow for some folks, but it stops short of the even harder truth--there is no such thing as an apolitical person.

Hundreds of years ago, politics was

little more than a game for ego-heavy aristocrats; nowadays, however, governments have two key advantages in addition to their traditional ones of legalized theft (taxation) and legalized murder (execution)--they have the ability to blow up the whole world several times over, and they have divided the world's territory up so that wherever you live, you are under a government's jurisdiction.

Politicians have never cared much about people who don't participate in their goverments, but it is these silent people that incumbents always claim are on their side. If you don't speak out for yourself, a politician will gladly put words in your mouth. The reality is that if you do not specifically oppose a government, or a certain bill, or whatever, you are considered to be supporting the incumbent's view of it. Sure, that's unfair and a ripoff, but a share of the blame is our own, since the government is, after all, "of the people."

You no longer have the luxury of being apolitical; no one does. If you do not take an active stand against Reagan, for example, then you are one of Reagan's best supporters.

There's one other thing I want to bring up. I'm a real newcomer to the whole punk/ fanzine/ music/ politics scene, but I refuse to accept the blame for being in the dark for the last five years. I went to a fancy urban university in New England during the 1978-82 years, but didn't catch more than a whiff of this whole subculture the entire time. Now it seems pretty likely that there are thousands of people like me who have the potential to benefit from, (and eventually give benefit to,) this movement. Take this as a complaint or a challenge, whichever you like--SOMETHING'S WRONG IF PEOPLE LIKE ME CAN SPEND FIVE YEARS WITHOUT HAVING TO SERIOUSLY CONFRONT THE PUNK COMMUNITY. I'm not suggesting that people proselytize to others, but just dazzle them.

Well thanks, that's all I wanted to say. If it sounds to you like these opinions are a bit fucked up, it would be nice if you'd let me know before I fall in love with them. Hanno Beck/ Dept of Linguistics/ Univ of Texas/ Austin TX 78712.

Dear MRR,

I enjoyed your 'rap session' with Ian, Dave, and Vic. I feel Ian's point about Dave leafing through a book on Guatemala was well put; that it is necessary for bands to research the topics they wish to sing about. it would be rather stupid if someone asked a *band* with the same stands as M.D.C. about their politics, and they said "I don't know about that, but it's all in the music, man".

I think all 3 bands (MINOR THREAT, ARTICLES OF FAITH, M.D.C.) have a lot to say, and I also feel that they do it in a way that doesn't push it in your face as much as people think. That take stands on important topics, but since music is very wide form of communication, it is poetically fitting, and these days one of the best ways to get your point across. All three of these bands have opened my eyes immensely to the world around us, society, and people's actions in general, which I hope has made others think as well.

Ian Seabrook, Nepean, Ontario

DICKS:BETTER DEAD THAN RED?

Dear Maximum R n Roll:

In Max RnR #6 (May-June 83), in the interview with the DICKS, Gary, the lead singer, says: "We aren't backing Soviet policy, or at this point China's policies." yet while on the Max RR radio show he said, "communism worked in the Soviet Union till Khrushchev came into power and that communism worked in China till they started importing American goods." So does this second statement mean that the DICKS find nothing wrong with Khrushchev's predecessors, such as Joseph Stalin, killing an estimated 4-8 million people, locking countless others away in jail, and just generally harassing others? Do the DICKS truly believe that China under Mao, and today's leaders is/was anything more than a police state in which those who disagree ideologically are locked away? Let me put that another way, do the DICKS truly believe they could dress, live, and behave the way they presently do, under the Chinese government as it existed under Mao? Does Buxf really believe they could drink, be loudmouths, raise hell, get fucked up, and be the life of the party under Mao's China? Could Gary openly dress in drag in Mao's China, or Russia before Khruschev, or present day Russia and China? If not, why does Gary wear a Mao button?

I don't mind seeing political views expressed in Max RnR, but I certainly object to confused bands such as the DICKS being highlighted on the cover, and inside the magazine and on the radio show. The DICKS claim to do a lot of research, yet the facts I've stated seem so obvious. I certainly hope the police- state communism that the DICKS seem to accept, isn't part of the philosophy of the Maximum staff, though putting them on the cover certainly gives one that impression,

Sincerely, Steve Kiviat, Thrillseeker fanzine

Steve:

Thanks for raising some important issues in your letter. First, let me emphasize that "police-state communism" represents no part of my philosophy--I oppose any sort of totalitarianism, whatever the source of its ideological justification. I therefore disagreed in no uncertain terms when Gary made that particular statement on the radio. Unfortunately, it occured at the very end of the interview, and there wasn't any time to delve into the subject further. In my opinion, Gary displayed a very naive view of both Stalinism and Maoism, and to that extent I concur with your criticisms.

However, although I completely disagree with his notion of acceptable alternatives, I happen to subscribe to most of his critiques of contemporary American society. One can accept certain elements of a person's views without incorporating his entire worldview. Such is the case here. David Apter once noted that the "virtue of anarchism is that it employs a Marxist critique of capitalism and a liberal critique of communism." Since I more-or-less share the DICKS' perception of America as an exploitative and fundamentally undemocratic society, it doesn't bother me that they appeared on our cover. Plus, the picture is a minor classic!

Finally, it seems to me that you've displayed a certain ideological bias yourself. You claim to object when "confused bands" are highlighted in MRR. That's fair enough. But since I haven't seen you firing off any letters complaining about other confused bands (by no means a rarity today), I can only assume that you object primarily to confused bands on the left side of the political spectrum. I hate to suspect you of that because I like Thrillseeker alot, but that's the way it appears. Please don't hesitate to correct me if I'm wrong. Jeff Bale

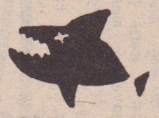
Dear Steve,

While I believe that a lot of your questions are sincerely stated, I do think that you have quite a bias of your own. Rather than go into lengthy responses to your queries, I thought I'd ask a few of my own, to put things into some perspective. Here goes.

1) Did you know that in the 1960's in China, Mao initiated what has probably been the most democratic political revolution in history, by calling upon the populace to "question authority" (can you imagine Reagan asking Americans to question the authority of the Republican Party), by asking students to challenge teachers, army enlisted men to challenge officers, factory workers to challenge plant managers, and the general population to question whether Communist Party members were sincerely representing the workers interests or whether they were abusing the authority vested in them? Is this what you would call a "Communist police state"? Did you know that thousands of Communist Party officials were tossed out for their backsliding and taking advantage of power? And did you know that those same abusers are now back in power since Mao's death, having overcome the radicals, and are now cozying up to the good ol' U.S.A.?

2) Just because one has the "freedom" to be drunk, to be loudmouth, to be a fuck-up, to dress in drag, does that mean we're living in a healthy, democratic society? In fact, doesn't that indicate a need to escape from an oppressive, banal existence? Tim

X-MAS GIFT



FOR A MOTHER WHO HAS EVERYTHING

FLIPPER 7 SONGS

58 Minutes V.H.S.& BETA With Sex Bomb and Way of The World

Send $ 29.50 To RIA Video 135 Carl St. #8 San Francisco, CA 94117

20 BERKELEY BANDS ON A 28-SONG TAPE

MIKE'S BAND, SURF'S DOWN, MFP, YOUTH ATHORITY, S.F.T., SPECIAL FORCES, RAVAGE, PRIMITIVE FAITH, BLACK GUARD, ATROCITY, ART FAGGOTS, 13, REVOLUTION THRU APATHY, ALBANY DREAD, EXHIBITION, ACID RAIN, RATT PATROL, INTENSIFIED BLUEBEARD, GREEDY GRADY, AND C.O.D..

60 MINUTES. FOR A COPY SEND $3.60 TO B.Z. 1012 EVELYN ST. ALBANY, CA. 94706

Circle Jerks RIP OFF!

86'd (good as gone)

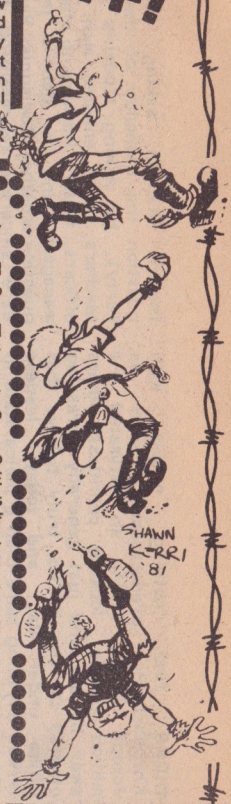
FORCED LABOR

Dear MRR,

My name is Rob Waldman, and I'm a promoter here in Eugene, Oregon. I had a show scheduled with the CIRCLE JERKS here on Oct 18, which they cancelled out. Bands cancel shows all the time, but what the C.J.'s did to me was a blatant rip-off that I thought people in the music business should know about. I have enclosed a some addition information which explains the situation.

If I was an agency that could absorb the loss caused by their last minute cancellation it wouldn't be quite as bad, though they would still be guilty of the same actions. But because of what they have done, I have lost all my money and can no longer put on shows. I've been promoting shows for 3 years now, and never has a band cancelled a show because, in essence, they didn't feel like playing the show after all. I want to state that what follows is true--I'm not distorting or exaggerating anything. The CIRCLE JERKS have gotten away with pulling a big scam on me, and possibly other promoters, and I want to get the truth out. I don't have any money left to down to L.A. and try to take them to court. All I have left is words that I can try and use to make the band realize what they have done to me. I very much planned to continue promoting for as long as I lived here in Eugene, because it and Portland are the only places a band can play between S.F. and Seattle. But now I'm out of business and very depressed about the whole thing. If anyone has any suggestions about who else I could contact or what else I can do, please get in touch with me. I'm kind of overwhelmed by all this.

Rob Waldman/ 577½ E 17th Ave/ Eugene OR 97401.



The Circle Jerks show at the W.O.W. Hall this Tuesday, October 18, has been cancelled. It was cancelled because the Circle Jerks are more motivated by greed than by a commitment to get their music across to everyone. On Saturday night, the local promoter, Rob Waldman, received a call from the band saying their van had broken down in Sacramento and they couldn't make the show. The promoter, realizing he would lose $490.00 if the band didn't make the show, offered to fly down to Sacramento, rent a van, drive the band up to Eugene and Seattle for their shows, and drive them back to Sacramento again. The band refused this chauffenred ride up and back- initially saying they could not afford to stay in thier hotel rooms the extra day it would take the promoter to get down there and rent a van. After a long discussion, Earl, the bass player, said "Look, we made our money down here and we think it's best if we get home 'cause we've got a tour starting next week and we need the time to get everything organized in L.A. before we leave." When asked why the band booked shows they didn't want to play, Earl replied, "I didn't book the Eugene and Seattle shows, Gregg did. You can't hold the band responsible for what one of its members does." (Gregg Hetson is the guitarist in the band and the one who called Eugene and Seattle to set up the shows.) The entire band is most certainly responsible for the shows set up by the band member in charge of booking shows!

What really happened is that the Circle Jerks played two lucrative gigs over the weekend, Friday night in S.F. and Saturday night in Sacremento. They were scheduled to play in Seattle on Sunday and Eugene on their way down Tuesday— but they made enough money in S.F. and Sacremento that they just didn't feel like driving up here to the Northwest for any more shows. They weren't even agreeable to let someone else drive them up here at no expense to them, to fulfill their commitment at these shows. They gorged themselves with their profits from the California shows and decided the Northwest shows just were not going to net them as much profit— so to hell with us. So the Eugene promoter has lost hundreds of dollars, and the Circle Jerks just turn their backs, without even so much as an apology, and head back to L.A. where the profits are highest. Until legal action is brought against the band, you can help with our effort to show the band that they can't continue to act so irresponsibly by writing the band's guitarist, Gregg Hetson, at his home address below and voicing your contempt for their greedy actions.

LETTER BOMB

WRITE:

Gregg Hetson
11660 Chenault Street
APT. 117
Los Angeles, CA. 90049

OR

Circle Jerks' Manager
Joe T.
7417 West Sunset Blvd.
Los Angeles, CA. 90046

LEAVE ME ALONE

DEFAMATION INNUENDO

GREG HETSON'S RESPONSE TO THE LETTER

Our story: On Tuesday Oct 11, we talked to Kyle, the Seattle promoter, to tell him we could not do the dates up north because our van is not in good shape. He said fine, and that's that.

On Friday, Oct 14, we got a call in S.F. from a Rob Waldman, the Eugene promoter, of which we had never heard of before. He explained that he'd lose money if we didn't come up and we agreed to do it, but explained that our van was not in good shape.

On Saturday, we proceeded to Sacramento, and on the way we stalled on the S.F. Bay Bridge and had to get towed to Emeryville, on the other side of the bridge. We got a tune-up and went to Sacramento. About 5 miles from Sacto, we blew a rod (estimate $800 repairs, tops).

We called Rob and told him we couldn't make it up. He insisted that he'd find a way to get us up and would call us back. He called back and sais he'd fly to Sacto and would rent us a van. I (Greg) asked him if he was 25, because that's the rule for renting cars, and if he had a credit card, also a requirement. He was not 25, nor did he have a credit card. He said he would borrow a credit card and fly down anyway.

Well, we told him that sounded outrageous and it would be best to postpone the show. Then Rob gets nasty, and threatens to ruin our reputation and he's going to sue us. Then he called my house in L.A. and says he was from S.F. and needed my address to send me my wallet that he found. My father gave it to him. I, of course, did not lose my wallet.

On Oct 20, I received the nasty "Rip Off" letter with its threats. The CIRCLE JERKS try to be as professional as possible and reasonable. We don't know if the show went on with HUSKER- DU or not, but if he did go on with it, he would not lose $490 in deposits, only some profit (and that's debatable).

The CIRCLE JERKS believe that we acted professionally and responsibily and with ration. we try to play for independent promoters so we can assume everyone has a good time with low ticket prices. We are looking forward to playing Eugene on our West Coast tour in the near future. Sorry for the inconvenience, but it seemed in our best judgement not to take a chance with borrowed credit cards and threats by the promoter Rob Waldman.

MEET THE PRESS

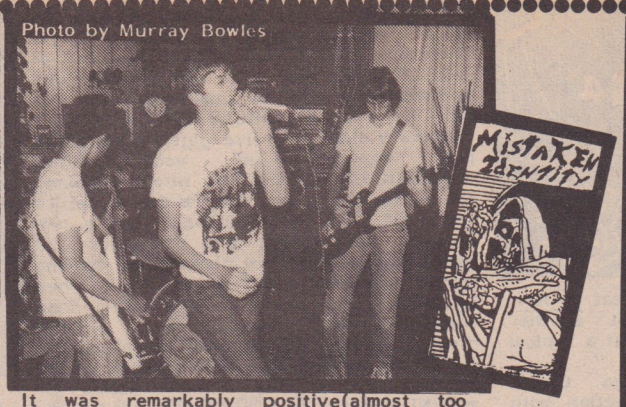
TRAPPED

I have since talked to the C.J.'s management, who came on to me with the most "business is business", "fuck punk rock, the CIRCLE JERKS play 'slam rock'" type of bullshit I've ever heard from someone associated with the scene. It was like talking to Bill Graham or some other "high-powered" egomaniac. I also talked with Rob again, who countered most of Greg's assertions. First, Kyle(the Seattle promoter, ex-singer of SOLGER) was livid when called by Joe T(corroborated by Kyle) and told the shows were cancelled. He was told it was because his deposit wasn't received. No mention was made of van problems. Also, his check was deposited, and he has yet to receive the deposit back. As to Greg's statement that he had never heard of Rob, Rob would like it to be known that he promoted the C.J.'s show a year ago(May27, 1982), and that they have to have known him. Rob told Greg he is over 25 years old, and had a friend right there who would accompany him to Sacto to rent the van. Also, Rob has never called Greg's dad, and as to the "threat" of "ruining the C.J.'s reputation", all Rob had to do was tell the truth, not indulge in any fabrication. All in all, my feeling is that the CIRCLE JERKS, due to questionable business practices, have made a mess of this situation, and are trying to cover their tracks instead of owning up to their mistake. Tim Y

KEITH- PROFESSIONALISM' PERSONIFIED

Photo by Jim Saah

Northern California



BAY AREA-Increased involvement by the local scene in recent demonstrations and benefits indicaye a building awareness of current events and their impact upon our society creeping into what was not too long ago a mostly apathetic scene. The Rock Against Reagan show at Delores Park in S.F. was attended by a large crowd of people from many different backgrounds with many different beliefs, all uniting in a common cause against the Prsedident and his questionable policies. An anti-Klan benefit for the John Brown Committee was held at the On Broadway followed the next night with a benefit at the OB for the Casa El Salvador protesting the U.S. intervention in El Salvador , and demonstrations in the streets around the Bay Area erupted following the U.S. invervention of Grenada, with many punks taking part.

Craig Stockfleth, local photographer around the scene since '77, has been compiling a collection of photographs of punks on the street for the past year and is now displaying them at the College of Marin's photo gallery(see graphic). 1/4 of the proceeds from the sale of these 11x14 b&w photos goes to the Vancouver 5.

KRON-TV, the local NBC outlet here,did a 4-part "expose" of the Bay Area punk scene on their 6 o'clock news. It was remarkably positive(almost too positive)in its attempt to show punk rockers as "normal, everyday kids" who regard beer as their "drug of choice". No real attempt was made to find out why punks strive to be different and why they regard mainstream values as something to be rejected (one astute observer likened it to the Beatles clones of the '60s). The general feeling I got from this "investigation" was that they felt that punks are just like everyone else and nothing to be afraid of, they just look different on the outside (in other words, it's just a fad with no real meaning).

MRR is coming out with another compilation (single album this time). It will be international in scope, bringing together some of the best hardcore from around the world in one package that will be much easier to obtain than the artist's own releases have been. Its projected release date is March, and the theme will be "Welcome To 1984".

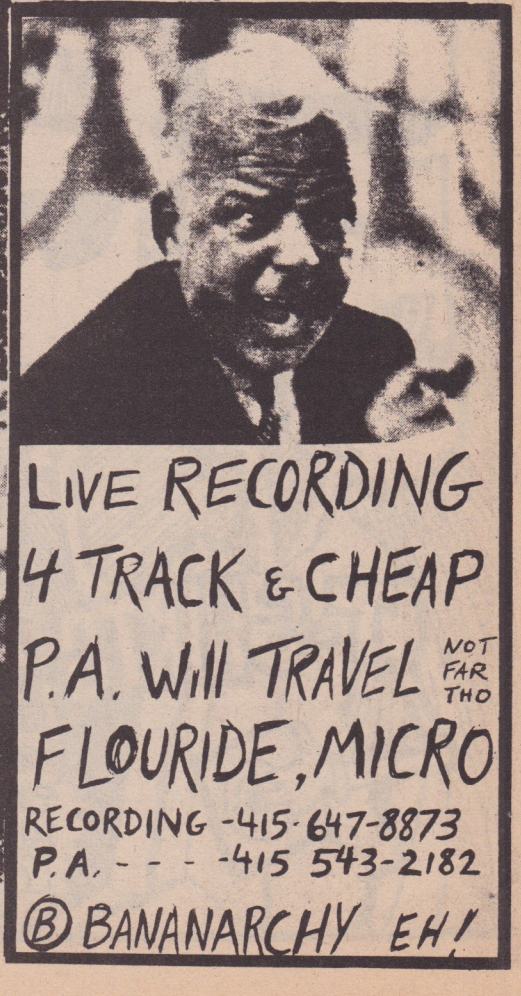
New bands- MISTAKEN IDENTITY from San Jose,TEENAGE WARNING from San Leandro, CONDEMNED TO DEATH from S.F., and SPECIAL FORCES and BLACKGUARD from Berkeley. The DICKS have gotten all new members except for their lead singer,Gary, and are now based in S.F.

Brian

P.S. Sorry to report the death of Annelle, singer of Fresno's N.B.J.--yet another victim of hard drugs.

ARCATA

It's me again! As Tim & Jeff know I now live up in the redwoods of Nor Cal in a turd town called Crescent City. CC is 80 miles north of Eureka which is the nearest scene up here. The scene up here is young and energetic. We don't have many shows up here because hardly anyone knows about us. Anyway, me and my friend Tiel are starting to put on shows. Next week HUSKER DU is playing. Its not our show but its going to be cool. Our first show will be THE FACTION, AGENT 86, THE DICKBLISTERS and THE FEW. SUICIDAL TENDENCIES cancelled, so we got THE FACTION, which is cool. Our name for our promotion co. (if that's what you call it) is Punks for Punks. The other people who put on shows are Bad Art productions who are pretty cool. They're putting on the HUSKER DU show ($3.00). Our show costs $4.00 because we don't know how much it'll cost to put it on. Any profit we make goes to more shows. We hope to charge $2.00 for other shows and possibly $1.00 if we can get some financial help from the local record stores. No one gets paid except the bands. We hope to put on a couple shows a month but need bands to play from out of town. We also have a fanzine in the works so the Eureka Scene may finally get on the hardcore map. The kids here are super cool people. Most of them skate and hang out in Arcata. Actually, most of the Punks are in Arcata, but we have shows both in Arcata and Eureka. Arcata has a cool Vet's Hall & Eureka has the Sons of Norway Hall. Any bands wishing to play here are more than welcome to call us about shows. Anarchy & Peace. Kenji Snow/P.O. Box 215/Crescent City, CA 95531/(707)-464-2172



Whatever you do, do not, I repeat do not read the following...it's just another typical boring scene report about a typical boring scene!

Gary Arthur McDaniels (aka Chuck Dukowski) departed his bass action with BLACK FLAG. Both him and Greg Ginn just finished doin' time in county jail (5 days) from their law suit w/former label, Unicorn. BLACK FLAG, however, will begin work on a new record w/Greg playing both guitar and bass. Meanwhile, Chuck, I mean Gary, will continue full time with WURM, who have been playing around a lot, and are soon to record an album.

Speaking of records: We Got Power's Party Or Go Home LP is finally out and in the stores! jordan says "It makes a great Christmas gift"...Mike vallejo, guitarist of CIRCLE ONE, was in a car accident and unfortunately will be unable to play his guit for a year. CIRCLE ONE will use a temporary line-up 4 live gigs...Danny has just departed his vocal duties w/AMERICA'S HARDCORE, who are looking for a new singer cos they're due to record their 12"...REDD KROSS also has a new line-up, new songs, and plans for that new LP...DICKIES are playing and touring w/new members, and plans for a new LP...CH3 also has a new member, new songs, and plans for another disc!...Upstart Records will be releasing a new 7" 45 by SIN 34...New Alliance will be putting out Cranky Linkers comp LP w/MINUTEMEN, DESCENDENTS, SLIVERS, etc...Nu Underground will be putting out Life Is So Empty So Why Not Release Compilation LPs!...Also on the vinyl scene: a 12" EP by NEIGHBORHOOD WATCH...and The Cop- ylation Comp from Mystic Records w/various bands payin tribute to the men in blue!

Oh yeah, "Another State Of Mind" is out and supposed to be a hot flick...um, B-4 we go, L.A. wants to see the DICKS! They've been advertised 4 over a dozen shows. Come on!

OK, now that you're finished, I thought I told you not to read this! Dave Markey

ARCADIA-This night was fucking incredible! Seven bands in less than 4 hours! I couldn't believe it! ARMISTICE began the show and played a good tight set, really worth while! The next up were CHILD HOODS. Wooo! They were great. The opening song, "Secret Sin", was hot. They even did "Hard Day's Night". ABANDONED, the next band, were raunchy as hell! Tony was really wild. KILLROY started their set and were really tight! They have 2 singers which gives them a real interesting sound. Hailing from beautiful Rosemead CA are DECRY. These guys took foreve- to start, then after one song the drummer broke his foot pedal, so it took them about 20 minutes to set up a new one. But after all that they managed to put on one hell of a show! The PATRIOT were the next-to-last band to play, and really jammed! "Guilty Walk Free" was really cool sounding! Finally NOISE R US played. They are reminscent of Canada's NEOS. Really fun!

As you can see, all the bands played exceptionally well, and there were no fights! And, we raised over $100 for the Vancouver Five! Thanks to Joe at Roxanne's and all the bands and people who supported this benefit! Coming soon, "Free The Five" compilation benefit live cassette, featuring all the above-mentioned bands.

Bill/ Brainstorm Fanzine/ 1196 Morning sun dr/ Pomona CA 91767.

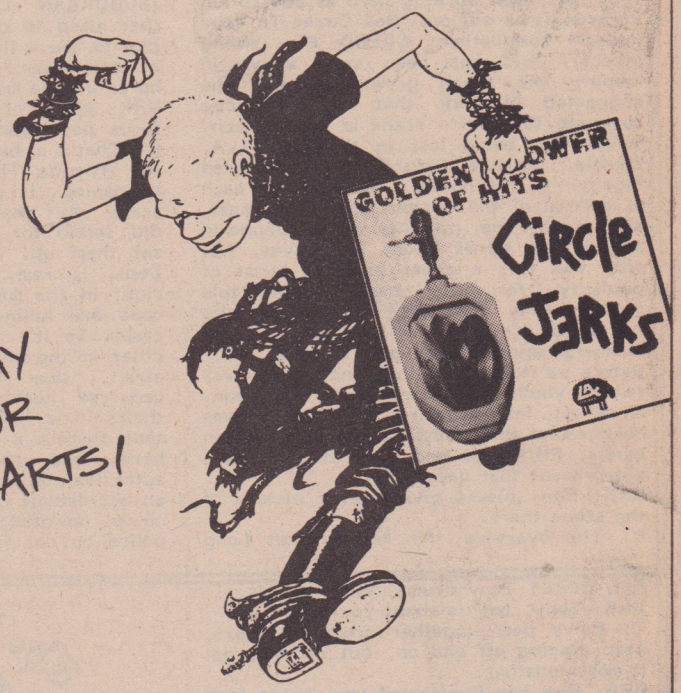
GOLDEN SHOWER OF HITS

Circle Jerks

JERKS FOR FUN

SLAM-ROCKING THEIR WAY INTO YOUR HEARTS!

AVAILABLE AT DISCRIMINATING RECORD STORES EVERYWHERE



LAX RECORDS

LAX 1051

© ℗ 1983 LAX RECORDS MANUFACTURED & MARKETED BY ALLEGIANCE RECORDS LTD. PRINTED IN U.S.A. ALL RIGHTS RESERVED

NEW YORK
DUTCH EAST INDIA
516 432-3500
SAN FRANCISCO
SYSTEMATIC
415 845-3352
LOS ANGELES
MYSTIC DISTRIBUTING
213 462-9005

MYSTIC RECORDS

SEND FOR FREE CATALOG

MYSTIC MAIL ORDER
P.O. BOX 2434
HOLLYWOOD CA. 90078

WELCOME TO LONG BEACH

LONG BEACH-Ron Goudie used to be in a band from Long Beach called MODERN WARFARE. Since those days a few years ago, he's been working hard at Bemisbrain Records (who put out "Hell Comes To Your House" compilation, CREWD EP, among others), and has been very active in helping the scene grow. Recently, he suggested to MRR that we give some coverage to today's scene in Long Beach, which was being lost in the huge L.A. shuffle. So one Saturday, he gathered together at his house a few members each of several of the current younger groups, and one by one, put them on the phone to say a few words about themselves. Not only was this a great idea, in terms of publicity for the bands, but this meeting/party drew some immediate results in terms of the band members trading numbers, and planning gigs together.

Before we move on to the bands themselves (which you'll be hearing more from soon, on vinyl), let's talk first with Ron on some background information. Also, two veteran bands, RHINO 39 and the VANDALS were not present that day.

MRR: Ron, please give a little history of the scene there.

R: The overview, for me, is that Long Beach is getting ignored...that it kind of gets melted into the others. There are a lot of bands here, and always have been (SUBURBAN LAWNS, PLIMSOULS), but they used to disavow Long Beach. So I'd like to see a little focus, having them look at each other, thinking about what's going on as a little more regional.

MRR: Is one of the reasons that there's no focus been that there are no local clubs?

R: That's a big part of it. When we had the Atlantic Theater going, it was really happening. It gave a lot of input to the scene. But that was two summers ago. I did sound for all the shows, and helped set them up. But the Long Beach Police Dept. is real right-wing. Signal Hill is right in the middle of Long Beach, where cops are killing people (the Ron Settles case). So it's one of the most restrictive cities in the world. The building codes are strict, due to the earthquake that occurred here when San Francisco had theirs. It's like S.F. in another way, in that there's a very large gay population here, and there's a lot of cultural activities due to Long Beach State. There's an art-damage crowd, there's a 6-story art co-op downtown, theater, etc. But the police do not want this kind of "element" here, and have the backing of the city government. With this kind of police department, the law itself is irrelevant. They're going to do what they want to do. It's as simple as that. So they don't want anything that resembles a punk club, and they will not have it. So, there used to be a few clubs (the Nugget, '77-'78), but they always get shut down. There's been a few spot shows here and there, parties, etc...Henry from the STINGERS tried to do something, but it got stopped before it got started. This is a very conservative area, lots of money here (oil), so..

MRR: Has Zed Records had any impact?

R: Oh, a lot. They had an impact on the whole country, because they were on top of things so early on. And they've helped out local bands when they put out a record, by ordering plenty of them. And they've done window displays for Bemisbrain.

MRR: What about a Long Beach record?

R: I'm starting a compilation based on these bands (there'll be some L.A. stuff too). It's going to be called "Breaking Out". it's for them basically.

MRR: How can people get in touch with you, Bemisbrain, or the bands?

R: They can write to us c/o Bemisbrain/ P.O.Box 90901/ Long Beach, CA 90809.

RED BERET Tony-drums, Victor-vocals

MRR: Tony, tell us about your band.

T: We've been together around 3 years, been playing off and on, but recently got it more together.

MRR: How has it affected you, being from Long Beach?

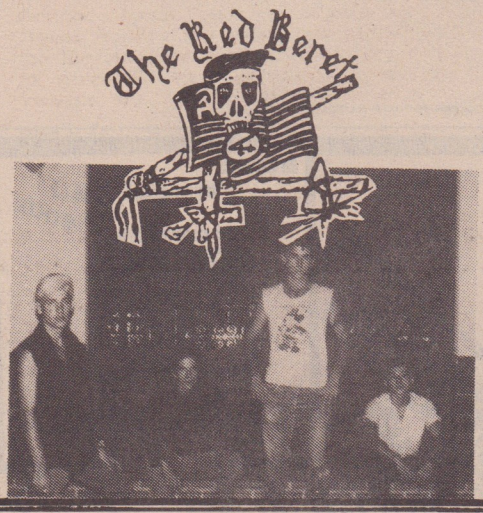
T: Most people consider L.B. to be a sub-division of L.A. (even though its got a population of 400,000). People don't come here unless they have to, as the freeway by-passes it. But we've had our scene for quite a while.

MRR: Are the local punks tight with each other?

T: Three years ago it was more so, cause there weren't that many. Now, it's full of punks...in the high school. There used to be weekly STINGER parties at the studio, and everyone knew everyone else. But then the cops came down real heavy.

MRR: Victor, what do you write about?

V: We have a tendency to write about depressing things. (laughter). Not necessarily negative, but depressing. You know, boredom. Like our song, "One Day (It Be The Same)", which says that things are only fun to do for a while, and eventually you'll get bored. There's no one thing that'll keep you happy all the time. That's what the majority of our songs are about.



MRR: What's that a result of?

V: There's not that much to be happy about.

MRR: Someone might say, "well, god, what are you complaining about? You live in sunny Long Beach, California."

V: It doesn't make that much of a difference where you live. If I was living in Beverly hills, I'd feel the same way. I'd have more possessions, but...

MRR: So what are you looking for?

V: Nothing in particular, except expression through my songs. Like the music on our album...it runs from stuff we wrote years ago, to the present, and shows a lot of our growth and change.

FALLING IDOLS Ross, guitar

MRR: Tell us about your band.

R: We've been together a little over 2 years.(used to be called RED ALERT).

MRR: Has it been a drawback for you, being Long Beach?

R: Only in that it's hard for people to know who we are before we show up at a gig, say in Hollywood. So not a lot of people from there show up. We've had trouble getting others to take us seriously.

MRR: A couple of years ago there was a lot of heavy duty rivalries between punks in different parts of L.A. Is it still like that?

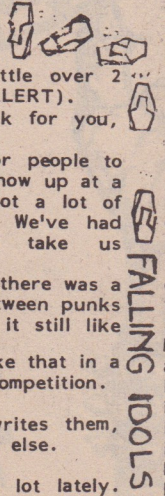
R: I haven't seen anything like that in a long time...that gang type of competition.

MRR: Do you write the lyrics?

R: Mostly our singer Dave writes them, with inspiration from everybody else.

MRR: What are they about?

R: They've been changing a lot lately. We're not really trying to educate people, but we're not a good-time party band either. We're trying to find a middle ground between things that are important and things that are enjoyable. There are things that I feel strongly about, that people should hear about, but I don't want to read off a speech either. We don't have a general philosophy, a platform, like "vote for FALLING IDOLS--a chicken in every pot, a car in every garage". But we do have a little bit of that though (laughter). A lot of our songs are about the 'war between the sexes'. There's one called "HWH" (He-man Women Haters), that's kind of a joke, but some people take it seriously. It's tongue-in-cheek.



MRR: Anything else you want to get across?

R: Here's one thing, along the lines of integrity. People don't act with integrity in terms of their own actions as they are integrated with everything else...like in a big picture. I got this from Buckminster Fuller. He said something like "people should act daily with spontaneous integrity." I've thought a lot about that. He seems to be saying that people should react to things with integrity, with regards to themselves, their friends, and their world. Not just the United States or California or Long Beach, but with regards to the whole sphere. People think too often in too small of a circle, but that doesn't take into account its impact on everybody. It's interesting, he said that everyone in the world could live the life of a millionaire if everyone realized we all lived in the same world. We don't need countries. All these boundaries should be abolished in favor of a global outlook.

MRR: Those are very admirable sentiments. I don't think anything in the world is going to change for the better till people can get past these...

R:..nationalistic..

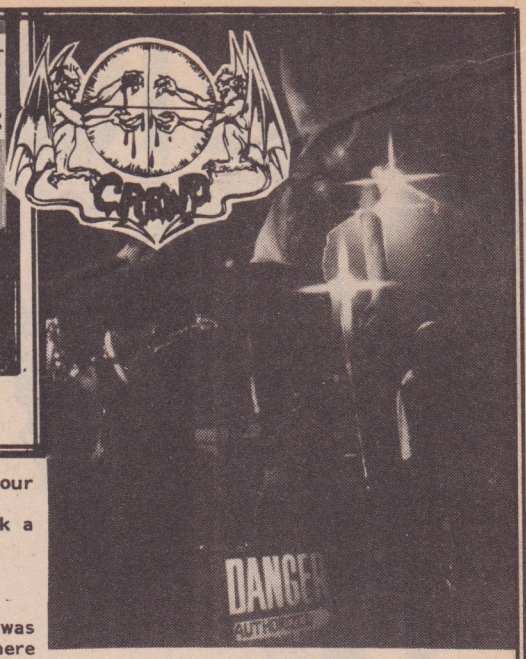
MRR: ..and localized and religious divisions.

R: And that comes back to the fact that people are afraid. Fear.

MRR: They're afraid to be free, I think. Terrified. How could they cope with it?

SECRET HATE Kevin, bass
MRR: So what sets you apart from the other bands?
K: We don't fit in anywhere. When we find out we're fitting in to a certain thing, we get out of it. We don't want to appeal to anybody's taste. We want to play stuff people are going to like, and stuff they're not going to like. We don't want to be predictable.
MRR: Have you been successful in that?
K: Yeah. We'll play drone-out metal stuff to an all-hardcore punk audience, and then we'll play slam music at the art shows.

Photo by Maurice A

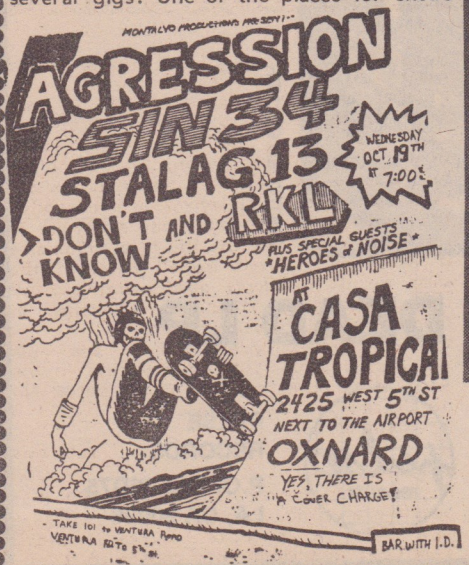


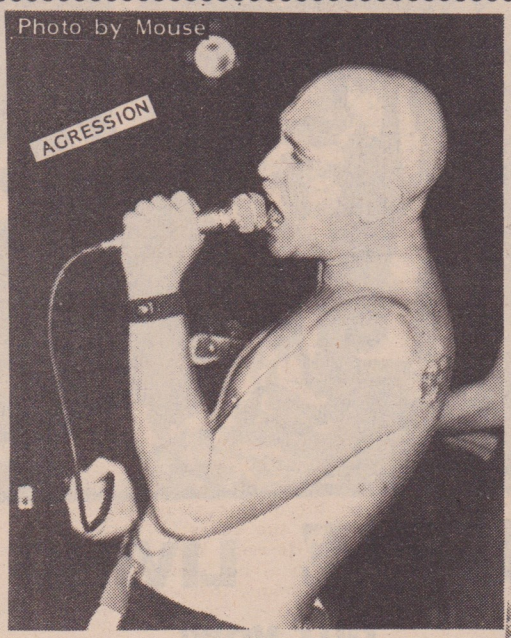
CREWD Mike, guitar
MRR: Is there any outlook that sets your band apart from the others?
M: Well, our singer Smitty likes to talk a lot of shit to everybody.
MRR: To get them riled up?
M: Yeah.
MRR: Is he here today?
M: He went fishing (laughter). I was gonna go too, but decided to stay here and have a drink with my buddy Randy (bass player of FALLING IDOLS).
MRR: So why does Smitty do this?
M: Do what?
MRR: Get them riled up.
M: Just to have fun. Smitty's another drinking partner. Other than a band member, he's a good drinking buddy.
MRR: So you'd say your band is all about being good drinking buddies?
M: Yeah! That's it!

TARGET OF DEMAND Jim, vocals
MRR: How long have you been around?
J: We've been fighting it out for about 2 years. We just got a new drummer earlier this year, and we've got an EP coming out now.
MRR: Is there something characteristic about your band?
J: Well, things change, and I don't like to be labeled as thinking just one way. I like to be open-minded.
MRR: Well, what has interested you enough to write about?
J: We've got a song about botulism (laughter), and we've got political songs. We've got typical anti-government, but not necessarily 'anarchy', songs. We ask a lot of questions. I don't have the answers yet.
MRR: What's the most recent song you've written?
J: It's about El Salvador.
MRR: How come?
J: We were rehearsing the other night, and it popped into my mind.
MRR: From something you saw on the news?
J: From some pictures I saw in Mother Jones magazine.
MRR: Do you read a lot?
J: I read the newspapers a lot, but don't really believe what they say.
MRR: Read between the lines?
J: Yeah.

OXNARD

OXNARD-For those of you who don't know, this is a town 60 miles north of L.A. and 30 miles south of Santa Barbara. Oxnard is not known for having many gigs, but lately the scene has been flourishing, with several gigs. One of the places for shows





is the Casa Tropical, the "new club" in town. It's got the perfect location; an airport behind it, a bean field in front, and nothing on either side. But the most important part is no cops! The shows draw from 150-200 people. There are also shows planned at the Port Hueneme Roller Gardens.

Oxnard has a lot of hot bands, starting off with ILL REPUTE, just back from their Midwest tour to promote their EP, Land Of No Toilets. Looking forward to seeing them live again. Next we have STALAG 13, one of the hottest up-and-coming bands anywhere. They are awesome live. Next is DR KNOW. They've had a bit of a change in their line-up, with Kyle now singing, and a new guitar player. Last but not least is AGRESSION. With our album doing so well, we're busy writing new material and planning our East Coast tour. that's it for now. Remember, skate tough or don't skate. Bob Clark/ Agression/ P.O. Box 7388/ Oxnard CA 93030.

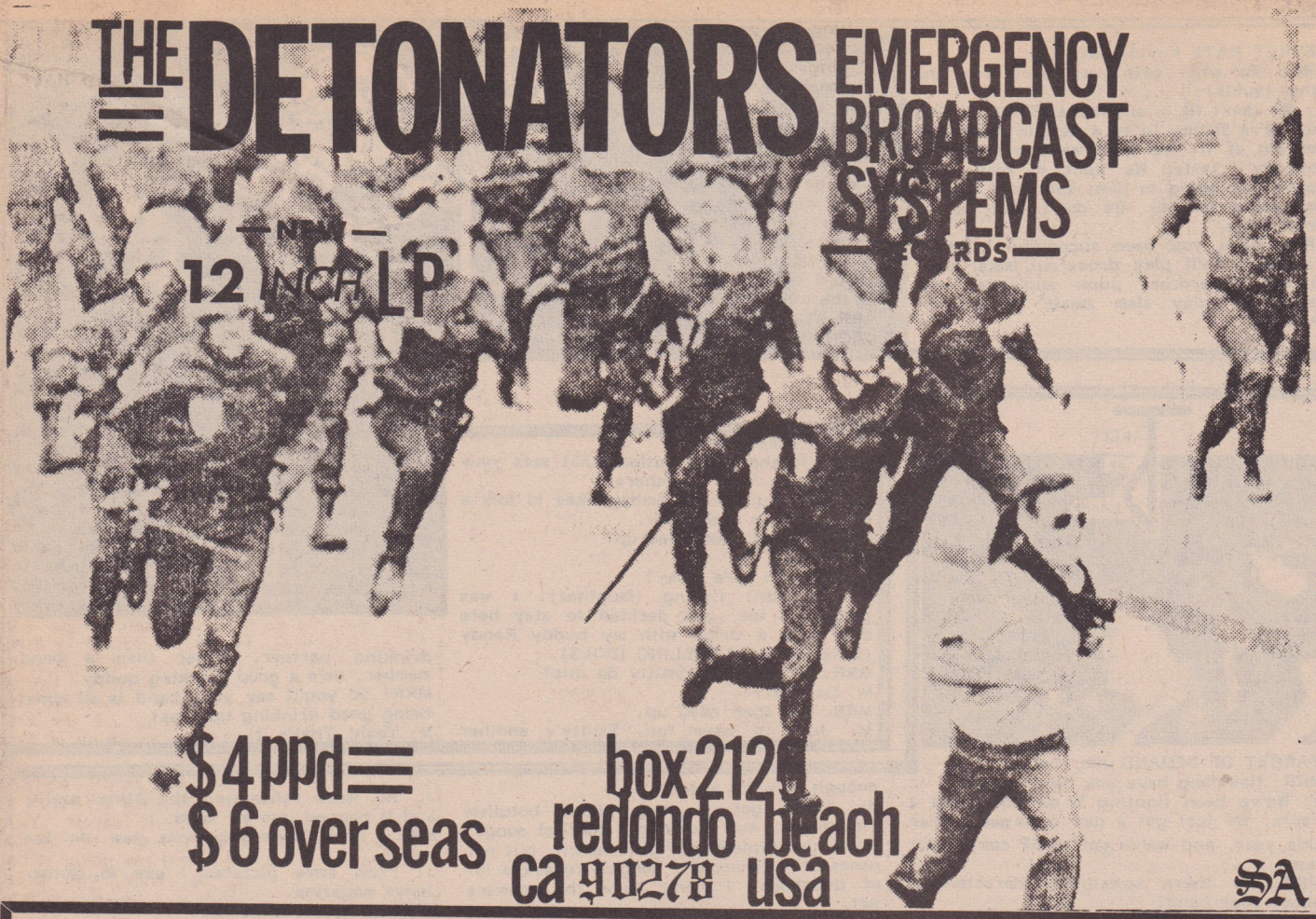
THE DETONATORS

EMERGENCY BROADCAST SYSTEMS

— NEW —

12 INCH LP

— RDS —



$4 ppd
$6 over seas

box 212
redondo beach
ca 90278 usa

SA

PHOTO: ED COLVER

DEAD HIPPIE LIVING DEAD LP

OUT NOW!

DISTRIBUTED BY GREENWORLD, IMPORTANT, ROUGH TRADE, DUTCH E. INDIA, SYSTEMATIC

pulse records

PULSE RECORDS
P.O. Box 36D75
LA, CA 90036

INTERVIEW BY LEE JOSEPH
K=KAREN, vocals
N=NICK, drums
M=MARIKO, bass
B=BILL, guitar

MRR-WHEN DID CONFLICT START?

K-It started about October '81. Nick and I had been in a band before. We broke off from that group, found Zach (our first guitarist, who was in CIVIL DEATH. Now he's in INNER CHOICE and does artwork for us sometimes), but split up in '82. We then picked Bill and I met Mariko.

MRR-BILL AND MARIKO BOTH COME FROM OUTSIDE THE SCENE?

K-Thank goodness. Mariko and I met when I was giving blood and she liked my shoes. we found out we liked the same kind of music.

MRR-CONFLICT IS SOMETIMES THOUGHT OF AROUND TUCSON AS A FEMALE TYPE BAND BECAUSE HALF THE BAND IS FEMALE..

K-It's because I have such a big mouth.

N-Well, that's half of it.

N-I think it's relevant. It's true that with girls in the band it generates a lot of controversy. In Tucson, well in Arizona, it's been kind of a negative thing, but elsewhere it's been positive.

K-It's gotten us a lot of attention.

MRR-WHY AREN'T YOU LIKED AROUND TUCSON?

N-Cause we're not partyers. We don't get along with everybody.

K-We're all boring. None of us are into taking drugs or getting drunk alot. A lot of people are into partying, and that's fine, but we're just boring people. Also, I have a big mouth, and I think that's part of it too.

MRR-BOTH KAREN AND NICK ARE INVOLVED IN A LOT OF ACTIVITIES. KAREN CORRESPONDS WITH LOTS OF PEOPLE, AND NICK HAS HAD A LOT TO DO WITH PUTTING ON SHOWS. KAREN, TELL US ABOUT IT.

K-Well, one of the things I'm really into is writing people--either fanzine people, fans, or other band people, and trading tapes. I think that's a really good way to communicate, and one of my purposes for being in this band is to share ideas and get to know people. It's pretty interesting, but sometimes the mail gets a little bit over my head, like now. But just be patient, cause I try to write at least a one-page letter to everybody that writes me.

MRR-FOR A PERIOD OF TIME, NICK WAS INVOLVED WITH PROBABLY ALL THE HARDCORE SHOWS HERE...

N-Exclusively, but it wasn't cause I wanted to. Somebody neede to take control a little bit, and I tried to do whatever I could for Jim Baker who owned the Backstage (which since burned down), to get as many bands and as much money for them at the most reasonable door price. Nowadays, I try to help as much as I can with people who are doing it. There's been some failures, but everything will work out in the future.

MRR-LET'S TALK ABOUT THE RECORD THAT'S COMING OUT. HOW DID YOU GET ASSOCIATED WITH PLACEBO RECORDS?

N-Tony Victor, who runs the label and does all the shows up in Phoenix, thought it was great when I told him about our plans. When I started pricing things at different studios, Tony helped us in getting the rates they charge him. I then wanted to be on Placebo, and he's been helping us quite a bit. Without him, we'd be much further behind. He's going to help us with some of the distribution too.

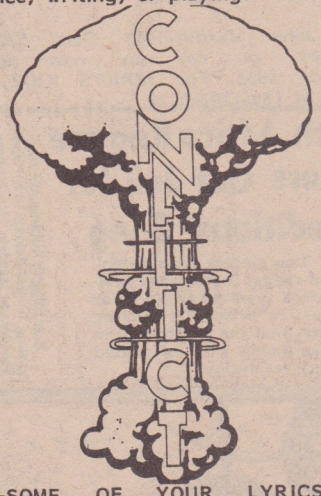
K-He helped us cut through the red tape.

N-That's another thing I feel bad about. Up in Phoenix, some kids really hate him, and he's really helped them. He's done some weird things, booking some strange bands with hardcore bands, but that's because you can only hear one band in your hometown so many times before you should go outside and start pushing more of the other stuff.

MRR-WHAT DOES CONFLICT MEAN TO EACH OF ITS MEMBERS?

N-Well, CONFLICT means to me a band in England that's on the Crass label.

K-It's been a real outlet. I've been in the music since I was about seven years old, I can get out a lot of my poetry. I write all the lyrics, and that's my poetry, and my singing is like musical expression. I work at a really intense job dealing with people, and one of the ways I unwind is by singing, going all-out, whether it's practice, writing, or playing.



MRR-SOME OF YOUR LYRICS ARE DIRECTLY AFFECTED BY YOUR WORK..

K-Oh, definitely. I work in a psychiatric unit as a nurse. The songs "Chronic", "Poison", and "Nails From The Sky" are all about where I work. I have conflicting ideas about the whole establishment of psychiatry. It can be very oppressive towards minority groups, young people, or women. I'm frustrated with that, and with some of the staff members and patients I work with. The people at work know that I'm in this band, and for the most part, they're pretty positive. But they do think I'm pretty strange. There are some punks who think it's really strange that I'm a nurse.

MRR-A LOT OF REVIEWS OF YOUR CASSETTE "AMERICA'S RIGHT" MENTION HOW THOUGHTFUL THE LYRICS WERE, THAT THEY WEREN'T TYPICAL...

k-Mindless thrash?

MRR-YEAH. THAT THERE WAS A LOT OF THOUGHT PUT INTO THEM. WHAT ELSE DO YOU WRITE ABOUT BESIDES WORK?

K-I wrote a song called "Human Cargo" about the incident where these people were out to make a fast buck by driving a semi down to El Salvador and loading it up with refugees at $1,000 each, bringing them to the U.S., and then trying to burn them to death in the truck. Then there's a song called "Listen To The News", about a friend of mine who came home and found his sister and her friend shot to death, with blood all over the apartment. About the same time there was a "Take Back The Night" march where unfortunately there was a little girl murdered the same night and there was this big outcry in the press blaming her rape and murder on the march..."If the march hadn't happened, this guy never would have thought of murdering this little girl" sort of thing.

MRR-DO YOU THINK ANY OF YOUR LYRICS MAKE PEOPLE THINK AND HAVE AN EFFECT ON THEM?

K-I would like to think so, I don't know. People seem to be paying attention, and sometimes they ask me questions. One woman with a fanzine wrote that she didn't understand my lyrics, so I wrote her back a page explaining the songs, cause some of them are a little obscure, and she was like "Gee, I understand this now." I don't know what that changes, but being heard makes me feel better. But I don't want to cram anything down anyone's throat.

MRR: TELL OUR READERS ABOUT THE ALBUM COVER.

K-Some of the pictures on it are actual photographs of people taken after the Hiroshima bombing, and being a half-Japanese person and Mariko is all Japanese (born and raised in Japan), I think it is important that what happened there and in Nagasaki not happen again.

N-We also have a song called "Last Hour" that deals with this. I would like to be identified as anti-nuclear. I would like to activate people's minds to think back to that because a lot of it's been forgotten. You look at Europe-- it's happening every day. They're saying "Get your bombs out of our countries. You and Russia have this thing going, and we don't want to get caught in the middle." I don't think anyone in the human race wants to get caught in the middle. Martin did the art work. It's a collage of the aftermath of the atomic bombing.

K-The album title is "Last Hour", and in my mind it's also "Last Chance". There's a song that ties in with it called "You Choose", which basically means it's up to you to figure out what you are going to do about this--meaning me, Nick, you guys out there--to either bring about destruction (hopefully not), or to stop it and create something else. There's an organization called Project Gen, and they can be reached

by writing: Educomics/ Box 40246/ San Francisco CA . They put out the "Barefoot Gen" books, which you can get at Kinokuniya Bookstores in L.A. or S.F. It's an international organization formed in Japan to prevent nuclear war. It was founded by a cartoonist who was a little boy in Hiroshima and lost almost all his family in the bombing. He devoted his life to the anti-nuclear effort, and puts out comics which depict the bombing not so much on an intellectual level, but really puts you into that situation. B-We're not trying to come across with a band philosophy, because this band really doesn't have one really. It just seems that the album cover has its own message.

K-Anyone who would like to correspond with us about anything that we've talked about, wants to trade tapes or fanzines, whatever-- please write to me, Karen Allman/ 3033 E 6th St #B-2/ Tucson AZ 85716. I would like to hear from anybody.

N-In closing, I would like to thank all the people in Tucson and Phoenix who have supported us, and I would also like to thank all the kids who hate us, 'cause that's just as good.

Photo by Paul ex-CD

NEW MEXICO

MRR-Well thanks a whole fucking lot! I write you all a letter trying to snuff this punk thing and what happens? There's more of those goddam weirdos than ever. Despite the combined effort of the police, local promoters, club owners, and my own organization, C.A.G.D.W. (Citizens Against Goddam Weirdos), this punk thing is still growing like a cancer. And I think your magazine is actually encouraging them! Well I hope you're happy, cause you've helped destroy our god fearing city of Albuquerque. If Edith would let me, I'd shoot you!

Hank & Edith Porkbut

P.S. Our daughter got a skinhead, can't tell if she's a boy or girl. I hope you're real happy!

A*N*M* scene poop-JERRYS KIDZ are still the hardcore kings here. WONGS and RUNNING DOGS have broken up. Up and coming HC bands:BEATEN SENSELESS(all female band), HELL CATS (featuring 2 members of JERRYS KIDZ), and DUNGEON MASTERS (ex-RUNNING DOG members). Also HEATHENS from Santa Fe have broken up. Another band worth mentioning is KORPHU. Alot of folks think they are heavy metal or acid rock because they have long hair, but these folks aren't listening. KORPHU have such a wide spectrum of influences that they come with a sound all their own--real original and interesting.

Lots of out-of-town bands have come our way. Thanks to your mag, Nick of Tucson, and Tony Victor for steering them here. I'd also like to say I'm sorry for any inconvenience caused by my number (505)247-1436 having been disconnected.

Lastly, I'd like to say this anti-MRR shit is really trite and boring. All I know is that life was very boring till I wrote them. They have helped the scene here, and others elsewhere. Tell us, WHAT THE FUCK ARE YOU DOING?

Write John Hardin/1917 Gold SE/Albu NM/87106, or call my new number (505)242- 5893. For JERRYS KIDZ, call Gordon at (505)243-0728.

+ SUICIDAL TENDENCIES +

All prices include postage.

SUICIDAL mailing list (just write us)

SUICIDAL stickers
5 reg. or 2 lg./$1.00

SUICIDAL painter hats
$3.00/each

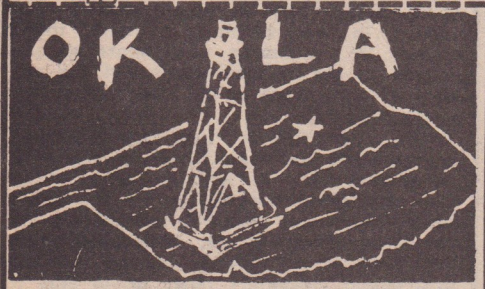
SUICIDAL t-shirts
art front & back/$6.00

suicidal tendencies L.P.
$7.00/each

OVER SEAS ORDERS - add $1.00

SUICIDAL TENDENCIES
P.O. Box 5131
Playa Del Rey, CA 90296 USA

OKLA



TULSA-Tulsa is dead! N.O.T.A. standing in the ruins. Hopefully, they will go on tour soon. They deserve the exposure. NO DIRECTION (us) now has a cassette out called "White Gold". $2--we make no money, just barely break even. Most recent show was WHITE CROSS, N.O.T.A., NO DIRECTION. All went off great, and everyone worked together, proving that the Positive Youth Alliance works! Everyone who contributes to the scene in a positive, helpful way is a member--no single person in charge. It's cooperation at its best. More shows are planned, including CRUCIFIX. All bands wanting to play should get in touch with us, and chances are we can get a show going. The scene is about 100 strong and growing. Unity not division. Strength through yourself.

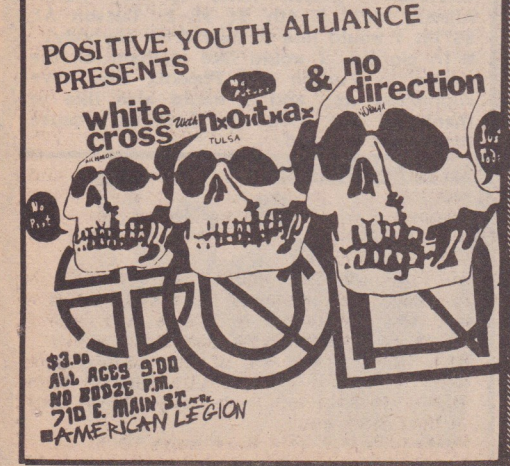
David/No Direction/Dry Heave Mag/ 333 E Brooks, Cell 216/ Norman OK 73069/ (405) 321-8349.

South Africa Reggae Singers Get Jail for 'Seditious' Song

Two singers from a pop-and-reggae band were sentenced yesterday to four years in prison for singing songs that the South African government said advocated black revolution.

According to Aucamp, the singers sang "Power Belongs to Us" and "Freedom to Mandela," a reference to Nelson Mandela, the ANC leader imprisoned for life for plotting sabotage.

Associated Press

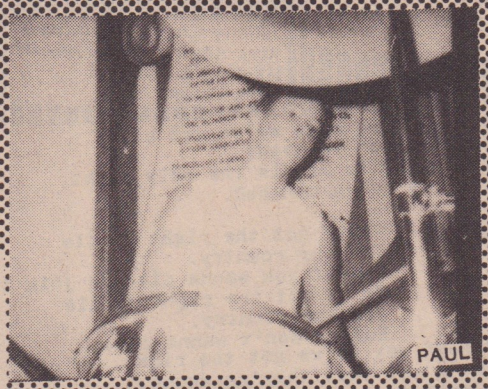


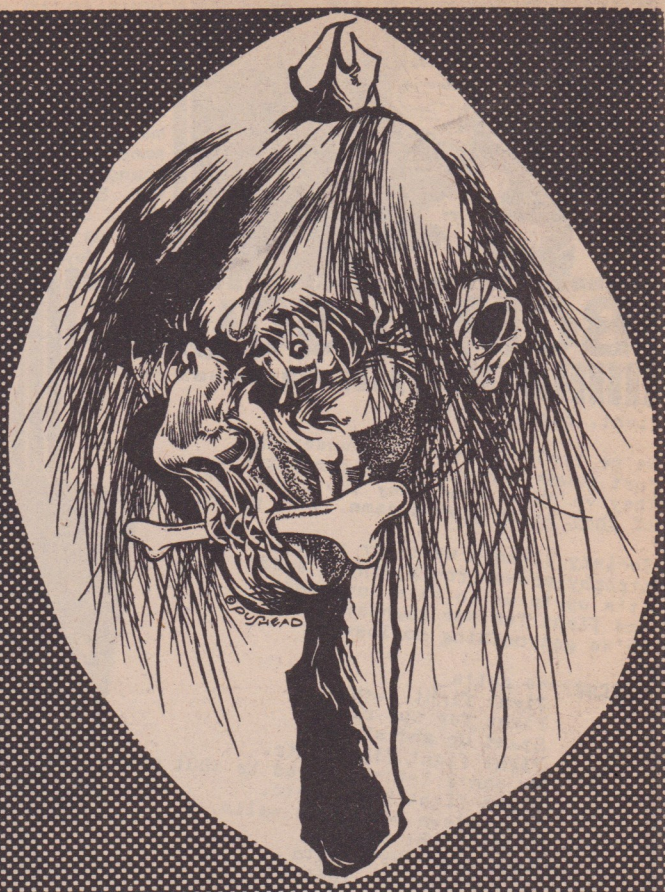
ROCKIES

PUS

ONJ

MIKE


PAUL



SEPTIC DEATH

Deeply infested with guilt, the driver of the rampaging vehicle whose illusion of life found escape in the uncontrollable proof of an intoxicated mind. Never actually realizing the advantage of freedom of which was taken, would befall a passing innocent victim who suddenly met the hand of death, to the fatal circumstances of two colliding vehicles crunching in the turbulent, headlong crash. Add up the score: victim...D.O.A., driver...hangover.

A small shapely hill, flowing acres of rich green grass, unevenly covered with odd shapes of concrete and marble geometric sculptures, would now be the resting place of the victim. No sounds of lawnmowers, of people slowly moving about, would be heard. This would be eternal silence. The casket was lowered six brown, engulfing feet down, where it came to rest, the sound of dirt splattering on the outer shell echoed between the freshly dug walls. A few mourners quietly walked away with only a memery, praying to their god , asking for the victim to be accepted in heaven--all believing the illusion of happiness in afterdeath that was taught them in fear, the fear of death.

Below, the creatures of death were already feasting their hunger on the victim's lifeless presence. Opaque eyeballs exploded out embalmed goo as maggots moved their way across the slowly rotting corpse. Worms squirmed through the entrails; this would be their home till they had dined the last meal. The victim never saw the guiding light; no angels at the gates of heaven, not even the heat of hell. The victim was in fact dead, its existence was finalized just days before. The parasites continued to gnaw away, ripping fat and muscle, fighting over choice morsels. The bones started to show through; a wilted form of human lay in a stenching odor. This was the reality of the demise of life, the process of septic death.

Scared? Threatened? Yea, they all are out there in the world of the unexplained. Still having a tough time excepting "one is not greater than one", still destroying? What about protection and survival? Still living for something else, not themselves--do they really know what's going on, or do they just believe what's told to them? How about you?? Oh, those merchants of fear, the gore-thrashing band SEPTIC DEATH, is up to play. Looking forward to this all night.

SEPTIC DEATH speed through a hectic set, grimicing with gore-whining, sullen overtones, into fast cranks of powerful, turbulent speed and sonic combustion. Mental lyrical assertions zone into aspects of fear, terror, and daily brainwave occurences--not screaming from the back of the crowd, hoping someone else will do their battle, but straightforward plunges into the individual mind. A split-second paced venture into sheer enjoyment.

Hailing from Boise, Idaho, a Northwest township of trees and squirrels, SEPTIC DEATH initially formed in the winter of 1981, which saw the coming together of : Paul..torpedoing, earthshaking drumquakes; Onj..rapidly grinding, furious guitar rhythms of steel mayhem; Mike..thumping out frenzied throngs of bass power; and Pus..drawing the voices. This started the continual volley of high velocity originals, influenced by the likes of RUDIMENTARY PENI, NEOS, and TERVEET KADET. SEPTIC DEATH streak forth into varied doses of complicated aggression, wearing each member into a seizure of mayhemic exhausting from total combined effort and exhilirating momentum. "Make use of your hardware, it's your creative source".

Current recording sessions see the upcoming future release of SEPTIC DEATH vinyl, which will come in a limited-type art sleeve, trying to keep creativity and imagination fully active. T-shirts and stickers are also available. Even in the worst of situations, something can be created and enjoyed. It exists because you persist! Everyone is screaming...ists/...isms, shouting and judging by labels, but actually falling trapped in their own game--for the judgement that befalls them is the label they so paste.

SEPTIC DEATH would like to thank everyone who believes in themselves and has the confidence to create and enjoy; not move a mountain or compete to win.

Well, gore creatures of the night, give SEPTIC DEATH a write. Be sure to send stamps to help out in a reply. They want to hear from you!

Pushead/S.D./ 2713 Kerr/Boise ID 83705

CHILD

"They are so gentle/and no no hate/until your guidance/dictates their fate/you raise the children/to kill and destroy/a deadly game/with lethal toys/the children are bred/with your pain/soon they'll destroy/your domain/violent tendencies in their mind/death and destruction of your kind/the child learns quick/children are not blind"

BOMB SQUAD is one of the few punk/HC bands from Dallas, Texas. They've been around in one form or another for 2 years now, writing songs and practicing, and occassionally getting to play (the Dallas club scene is hurting). Most of their material is pretty serious stuff (although some of it is tongue-in-cheek), with an abundance of material on the subject of war. Singer Johnny Chaos admits to being almost obsessed by the possibility of war, and his fears seem increasingly justified these days. He feels strongly about the topics he covers, and worries that because there are so many bands writing superficial anti-cop or anti-Reagan songs, his message may become cliche. He feels the problems covered are ongoing, existed before Reagan, and will so after him (if there is anything left). So rather than let these songs get lost in the crowd, MRR would like to highlight a few of them, and give them the space they deserve. If you'd like to write them, do so c/o Bouncing Betty Records/ 2959 Latham Dr/ Dallas TX 75229.

BOMB SQUAD

Fight, Fight, Fight!

We're tired of being the underdogs,
Just pawns for society's demagogues.
They've shown that they don't care about us;
If they don't give a damn, then we must!

Society doesn't meet our needs;
Atrophy grows from apathy's seeds.
It's up to us to take our cues,
And fight for our rights;
We've got nothing to lose!

Chorus: We gotta
Fight fight fight
Fight for our rights;
Stand up and shout!
Fight fight fight, etc.
We can't let ourselves be shut out.
Fight fight fight, etc.
Knock down society's walls.
Fight fight fight!
Fight for our rights
If we have any left at all.

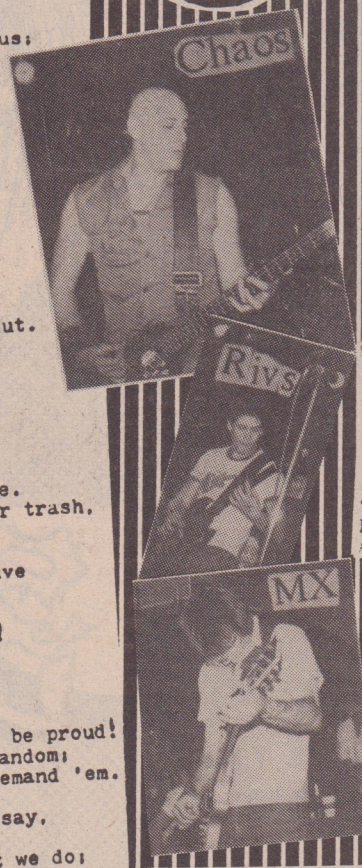
People like us made this country great,
Not the rich fools who now run the state.
We run their machines and cart off their trash,
And all they do is pocket the cash.

We'll live our lives from cradle to grave
As mindless, faceless corporate slaves
Unless we stand up and face the facts
And seize the power that holds us back!

Chorus

Don't be afraid to think out loud;
Shout it out, shout it out, be strong, be proud!
We can't wait for changes to come at random;
If we want our rights, we'll have to demand 'em.

Don't think it doesn't matter what we say,
Or our future surely will fade away.
And don't think it doesn't matter what we do;
Progress depends upon me and you.



Johnny Chaos-vocals/bass
Rivs-Rhythm guitar/vocals
MX-lead guitar
Mark-drums

Bomb Squad

We're running out of time and
We're running out of room;
The nuclear clock says we're
Heading for doom.
The arms race is moving faster and faster;
Apocalypse: impending disaster!

They're stockpiling missiles,
They say, for defense,
But I think it's really
For belligerence.
And I don't care what the governments say;
I know there's gotta be a better way.

The time to disarm is today,
Not tomorrow; now--today,
And I wanna be on the Bomb Squad.

Each side accelerating the pace;
Each side vying to win the arms race.
Why even bother trying to pretend?
The human race will lose out in the end.

They're stockpiling missiles,
They say, for defense,
But I think it's really
For belligerence.
And I don't care what the governments say;
I know there's gotta be a better way.

The time to disarm is today,
Not tomorrow; now--today,
And I wanna be on the Bomb Squad.

The Right to Die

"They" say we've got the right,
the right to vote and drink,
But I'm not too sure that we've got
the right to think.
Preachers and politicians,
they've got the right to preach,
But I'm not too sure about my
freedom of speech.

I'm not too sure we've got all
the freedom we need;
The right to die is the only right
that we're guaranteed.

"They" say we've got the right,
the right to liberty,
But when "they" start a war,
no fit young man is free.
"They" draft the country's men,
they draft the country's boys;
Freedom doesn't matter then--
we don't have a choice.

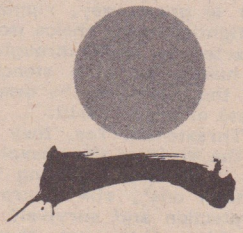
I'm not too sure we've got all
the freedom we need;
The right to die is the only right
that we're guaranteed.

Chorus: We've got the right to die
for our country.
And if you wanna die, go join the army!
We've got the right to die
for our country.
But we don't wanna die...

"They" say we've got the right,
but I say that they're wrong.
"They" never had me fooled;
I've suspected all along.
So value your "freedom;"
enjoy it while you can,
Before we're shipped to El Salvador
or Afghanistan.

I'm not too sure we've got all
the freedom we need;
The right to die is the only right
that we're guaranteed.

Offenders



We must
rebel
on
R RADICAL RECORDS

805 NORWALK LN
AUSTIN
TX 78703

MILWAUKEE-The scene here is small (about 150 people) but kicking with unity and positive energy despite some setbacks over the past months. the Last Dutchman Mine, the only place here that had all-ages shows, closed last June. Thanks to Mel, all-ages shows are happening now at Irene J.'s Hall.

BANDS: Sad to say, DIE KREUZEN broke up after returning from the west coast. Herman sold his guitar, Keith has joined a non-hardcore band called the TENSE EXPERTS, and I don't know what Danny and Eric are up to. Anyone who likes devastating thrash should pick up their "Cows And Beer" EP while they can still find it. The straight edge CLIT BOYS have an EP, "We Don't Play The Game", full of thoughtful, intelligent lyrics. SACRED ORDER tear out as always. Although I don't like their sexist, homophobic lyrics, I can't resist their totally aggressive sound. Their drummer, Jay, recently quit to play in a new wave band. Check out their cuts on the "Master Tape Vol 2" and "Lung Cookies" compilations. G.F.O. (GRIM FUTURE OUTLOOK) are a great band with an original, distinctive style all their own. CRUSTIES (formerly I.N.R.I.) play a more melodic brand of thrash with a crushing sonic forcefulness that blows away everything in its path. DISTAIN are a young skateboard band with lots of energy and cool originals such as "Killer Kops" and "School". I haven't seen SOGGY MUFF yet, but I've heard that they skate, so they just got to be cool. All of the above bands, plus other statewide hardcore bands can be heard on the first Wisconsin comp tape, "America's Dairyland", which is available for $5 from Pat McCrotch of G.F.O. Other bands:STRAIGHT EDGE FEMINISTS, not hardcore, but a hardcore influenced guitar and drums duo that has originals such as "Take Back The Night" and "Junkie Junkie" ("Louie Louie" with anti-drug lyrics). There's my band, CONTRIVED INTENSITY. Not too much to say about ourselves at the moment. we've been together about 2 months, we all skate, and have 12 originals.

There are some real assholes around here. At a recent show I spotted some skins taping up these posters with a swastika design on them. I asked them what this is about, and they said they were in an Oi! band called SWASTI-JEWS, and that they played EXPLOITED covers and originals like "Free Rudolph Hess". I explained to them that Oi! was a phony fad created by Gary Bushell to rip off punks. they told me that I could go get fucked and that I'd better start thinking "right". I ripped down their poster and suggested they audition for "Quincy". By this time all the punks were ripping down the posters and yelling "Nazi Punks Fuck Off!" at the skins, who screamed back "Fuck The Lot Of You!" and left. Good riddance.

FANZINES: Most of the ones I see come from Madison. There's "The End Of The World", a real good punk zine from the DIE KREUZEN people, but I haven't seen one for quite a while. "Famous Dicks" was a humorous zine, but I think it's defunct cause the editor moved to Chicago. "Last Rites", a great zine from McHenry, Illinois, contains quite a bit of coverage of the Milwaukee and Chicago scenes.

Peace, Love, and Anarchy-Skank Action/ 5744 S 110th St/ Milwaukee WI 53288

ADDRESSES

CLIT BOYS/525 E Lloyd/ Milw WI 53212
SACRED ORDER/2471 N Weil/ Milw WI 53212
G.F.O./ Pat McCrotch/ 3270-A N Holton/ Milw WI 53212
DISTAIN/ 11725 W Watertown Plank Rd/ Wauwatosa WI 53226
CRUSTIES/END OF THE WORLD ZINE 634 W Wisconsin Ave #41/ Milw WI 53203
LAST RITES ZINE/Sean Duffy/ 1717 Sunnyside Beach Dr/ McHenry IL 60050
GIGS: Contact Mel at (414) 277-7658 between 5-9 PM.

Affirmation Records and **Gravelvoice Records** have combined to form Gravelmation so we can offer you all these products at these low, low prices.

BLOW IT OFF

All prices post paid — overseas add $1.00 per item

A A great Christmas Gift

Master Tape I — compilation, 11 bands, 24 tracks 5.00
Master Tape II — comp., double album, 19 bands, 43 tracks .. 7.00
Chemotherapy — EP, 7", 12 songs, "I don't want to be watched" *(out of print)*
Killing Children — EP, 7", 7 songs, "Certain Death" 2.50
Articles of Faith — EP, 7", 3 songs, "Wait" 2.50
Gynecologists — EP, 7", 4 songs, "Feces & Psychopaths" ... 2.50
Columbus Comp. Cassette — 5 bands, 28 tracks, 60 min. ... 5.00
I Refuse It/Cheetah Chrome Motherfuckers — cassette from Firenza, Italy: Each band takes a side, Excellent Quality, 60 min. 5.00
Gynecologists — cassette, "A goat — You Geek!", 10 songs, Excellent Quality 4.00
Blow It Off—#1 AOF Interview, Reviews, etc. 1.00
Blow It Off—#2, Husker Du Intervu, Reviews, etc. ..... .50
Midwest Uprising Fanzine — #1, Legal Weapon, Toxic Reasons, Clitboys interviews, much much more 1.00
Mickey Malice — #1, Stories, Reviews 1.00
Mickey Malice — #2, Stories, Reviews ..... .50

Affirmation
P.O. Box 30253
Indianapolis, IN 46220

Gravelvoice Records
P.O. Box 2271
Bloomington, IN 47402

note new address

Upcoming:
New Zero Boys — 2nd LP
Violent Apathy — EP
Killing Children — ?

Michigan

DETROIT-I would like to cut thru all the bullshit and give you an update on our scene, about all the bands and not just the ones that are deemed "cool" by the local hardcore elite. NEGATIVE APPROACH, the ALLIED, and Windsor band the FLESH COLUMNS all have new product coming out. FATE UNKNOWN is an appropriate name for a band who cancelled out of a gig they were headlining because of a skateboarding tournament or some such nonsense. SON OF SAM seems to have gone kaput, as have SLUGGO and many other young bands. WRONG VERDICT working with a new drummer and singer. PLAIN TRUTH has lost its guitarist to the Marines, and D.C. press on despite continuous personnel changes. Other bands include the very controversial BILL'S CORPSE (lots of angst set to a

SON OF SAM

tribal beat), the TRIAL, a dirge-like outfit who supply strange background music to even stranger exercises in video madness, and ANGRY RED PLANET, who have been banned from most clubs in Motown, and have an EP out. PRIVATE ANGST are twangy punkers who always surprise. They embrace many musical genres, sometimes all in one song! WEIRD WORLD are brain-damaged psychedelic crazies who recently lost their singer to the Army (See how depressing this town can be? Everyone enlists!) Other bands pressing ever onward are URGENT ACTION, the WEED BUTCHERS, the FRAMES (very FLESHTONES-like) and the LINKLETTERS, who produce some of the most tortured and twisted songs that these ears have ever bled to. NO BEVERAGE inhabit the northern, and are unheard as yet, but they do produce some wiggy promo.

Neighboring Ann Arbor boasts a scene all its own, with the STATE, who have just released an EP, and other bands like FURY, EUTHANASIA, GROUND ZERO, and veteran bands like DESTROY ALL MONSTERS and the CULT HEROES, who have a 12" in the works. That's all for now, and I hope I didn't forget anyone. If so, I'm sorry. Remember, noise is for heroes, so be one and go start a band of your own!

Angry Red Planet-P.O. Box 9-E Detroit MI 48021

T-SHIRTS

$6.00 P.P INC.

ALL SHIRTS ARE TOP QUALITY HANES
(S,M,L,XL)
MINOR THREAT:12" COVER,BLACK,RED ON WHITE
VOID:ALBUM COVER
BLACK FLAG:LOGO
G.S DECONTROL:ALBUM COVER PLUS MORE
ANGRY SAMOANS:GIRL WITH AXE IN HEAD
DISCHARGE:SKULLS,BOMBS RIPPED BANNER
GBH:PICTURE OF BAND,LOGO
RATTUS:ALBUM COVER BY:PUSHEAD
MOTOR HEAD:THE MASK
CRASS:BROKEN GUN
RUDIMENTRY PENI:FARCE RECORD COVER

*PLEASE ALLOW UP TO 4 WEEKS DELIVERY
*NO PERSONAL CHECKS!CASH OR MONEY ORDERS ONLY
*PLEASE SPECIFY SIZE (S,M,L,XL)
*PLEASE LIST AN ALTERNATIVE CHOICE IF POSSIBLE.
*FOREIGN ORDERS ADD 1.00 EXTRA FOR AIR POSTAGE.

MAGAZINES
CONTEMPT 1.00
OOPS! 1.00

CONTEMPT PRODUCTIONS
9135 JOHNNYCAKE RIDGE RD
MENTOR, OH.O
44060

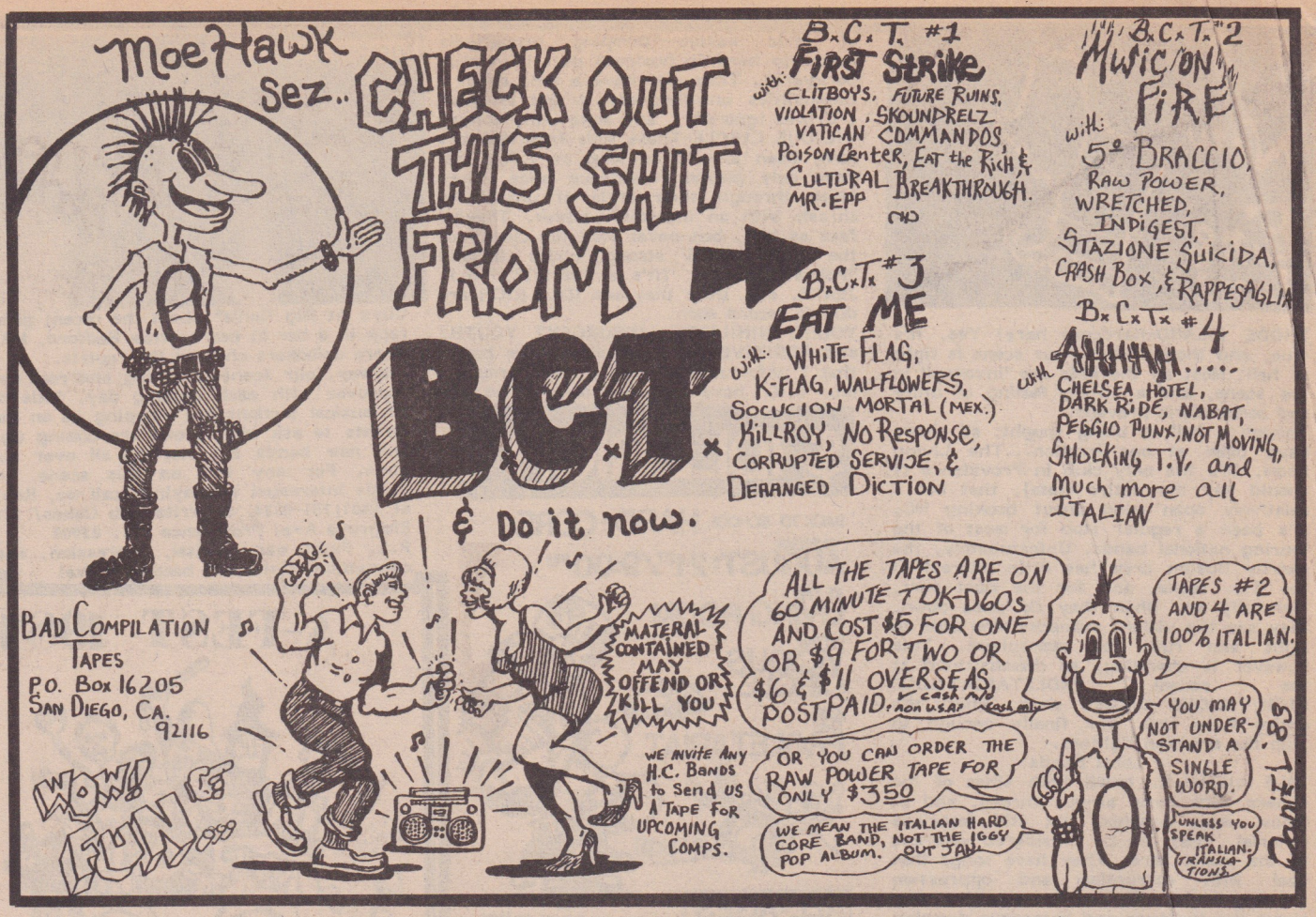
beyond careing
Whats right.
trying to make
you
feel my pain.

the tar babies
FACE the MUSIC
bone air records

demand it at
you're favorite
record store
January 1st.
"new music"

3 SONG
7" SINGLE
BABEL #001

2.50 PPD.
P.O. BOX 131
KALAMAZOO MICH.
49005



Florida Doesn't Suck

If you have been praying for God's help or you have found [illegible] more songs that will always touch your heart [illegible] men [illegible] stand having sex with [illegible] stabbed him to death. don't

[illegible] then, one by one they were [illegible] executi[illegible] into a frenzy [illegible] with blood-thirsty gusto as the shots rang out and the bodies flopped to the earth like rag dolls.

[illegible] He clawed at her face and [illegible] he managed to pull her [illegible]

[illegible] killed a black citrus worker for throwing soft-drink bottles at them, says a report by local prosecutors.

I defy anybody who thinks I'm a pansy to try to keep up with me. raging hard

The charge was dropped when the horse was dug up and no body was found

The demons wanted my penis

[illegible] playing again. He's bright and full of enthusiasm and love. He's a little bit behind because of all the time he spent drunk, but we think he'll catch up within

• Brings you a sensational feeling well-being. New relaxation, helps soften and tone tight muscles, stimulates circulation, relieves cramps! Adds a new spring to every step.

The woman with 52 lb. breasts

[illegible] ating your tired feet, aching legs d back!

America's favorite songs of faith to give you strength each day

After Sandra chewed off the tip of his tongue, she sat [illegible] and laughed [illegible] the heartbroken mother demonstrated how her 16-year-old daughter embraced her while plunging a knife into her neck.

The horrified man stopped, pushed her out of her van and drove off.

knife-wielding maniac

friends "I want him to be tortured

Now, the stricken woman doesn't want to see her husband, her parents or her friends. She just wants to die.

glimpse of my glistening

swelling pulp

wrinkled old [illegible] swollen

throbbing seven inch

also liked to crawl

dog and

knife in her stabbed her

peek up her dress, she said.

"We believe it came from his wooden leg."

and went to the club. The girls couldn't keep their eyes off me. I was success[illegible] [illegible] with them all!

cornered the demure divorcee in his office, squeezed her breasts one at a time, rolled his eyes and chirped, "Peep-peep."

DEAR MISS MANNERS — I am dying after watching his 34-year-old wife's spasms when she placed a .38-caliber revolver to her chest and pulled the trigger.

pushes the banana like crazy in and out of

too badly mangled to be reattached.

"I'm afraid he will never talk right again," said a doc-

and gored him to death trapping him and batte[illegible] him against a fence.

"I want him to die!"

there's a bright sid[illegible] y homosexual pict[illegible] at the degenerat[illegible] t first he began to eat gely," his mother re[illegible] called. "He wanted nothing but sweet foods. Right after ea[illegible] he'd be hyperactive and 20 minutes later, he'd jus[illegible] and stare at the walls.

"If they're that perverted where they'll walk around naked, it's just a matter of time before they try something with our children," fumed Steve.

DEAR MISS MANNERS — I am a homosexual male and am planning to marry another male. Since we are both men, it has brought up a few problems about the ceremony.

First, is it proper to have two sets of groomsmen? We thought possibly of each having two men and two women and calling them attendants, instead of groomsmen or bridesmaid[illegible]

I pulled the gun out of the bag, see, and I just started shooting

He continued. I fear God, his power, his ability to kill. hell, a personal terro[illegible] God has a grip on me and many others v[illegible] fear.

I hate God

CAUTION! Don't let yourself get too thin. The healthy, wholesome look is midway between stick-thin and [illegible]

DESTROY 003- DISC-LEXIA, five song EP from Tallahassee's SECTOR 4. With "Heartbreak Hotel", "Jump On You", "No Revenge", "Time", and "Table Leg" A great EP from this trio...$3.00.

JUST OUT!

DESTROY 001- ROACH & ROLL, the debut EP from Florida's premier HC band. Six songs, including "More Beer", "Shut UP", and "I Hate the Sunshine State". Only a few left...$3.00

Also...cassette release: Why Can't Guys Be Sluts? by SLIME. Great garage grunge with songs like "Sex", "Boogie Bitch", "Paranoia" and that Dr. Suess classic, "The Eye Book". $3.50 ppd.

ARE YOU EXPERIENCING
• Loss of Hearing
• Ringing noises
• Dull echoes
• Itching ears

Commissioned by Adolph Hitler himself

JUST 3 MINUTES A DAY IS THE SAME AS RIDING A BICYCLE SIX MILES!

[illegible] 唱片公司力邦 SOUL MUS

These are some of the most beautiful record and tape treasures ever offered on television. If you missed your chance to order when they were on TV because you forgot the address -- or failed to send in before the offers went off the air -- here's one more chance! [illegible] 今年曬 HUMAN L

EAGUE後，SOFT CELL 就TAINTED LOVE成爲有 時，較之爲BRITISH IN[illegible] 的新歌在美反應亦不俗，而他們的超 史以來在搖擺樂壇十大炸留在榜的歌 ASION，但美國後來由MOTO[illegible]

WE CAN'T HELP IT IF WE'RE FROM FLORIDA

"Heart-Touching Favorites."

DESTROY 002- Thirteen song compilation EP from the state that gave you Jimmy Buffet. Five bands: ROACH MOTEL, RAT CAFETERIA, HATED YOUTH, SECTOR 4, and MORBID OPERA. Includes "Army Dad", "My Dog's Into Anarchy", "Polyester Pig", "Tax Revolt", "White House" and more. $3.00 ppd.

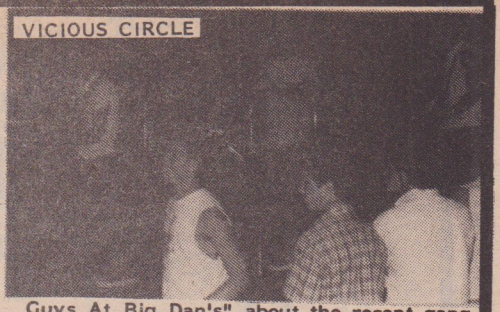
DESTROY RECORDS
300 SE 8th St. #8
Gainesville, FL
32601

DESTROY RECORDS are distributed by Rough Trade, Important, Systematic, Upstart & Dutch East.

RHODE ISLAND-Hardcore here? Yes, it's true, and though small, our scene is tight as hell. Most all the kids are 'involved' in the scene, and a strong feeling of unity and comeraderie prevails.
Though a hall is being sought, all shows have been at one location...The Living Room. It's the only club in Providence (I should say the entire state), that has a relatively open mind about booking HC. It's been a regular stop for most of the touring national bands. Unfortunately, the nearby Boston crew has little interest in the R.I. scene, and for the most part, rightfully so. When they do come down, they see the violent rednecks who come to fight and ruin the atmosphere. This however is changing, as demonstrated at the recent PROLETARIAT/IDLE RICH/VICIOUS CIRCLE show, where the entire R.I. crew was finally enough to stop the drunken fighters.

Local Bands

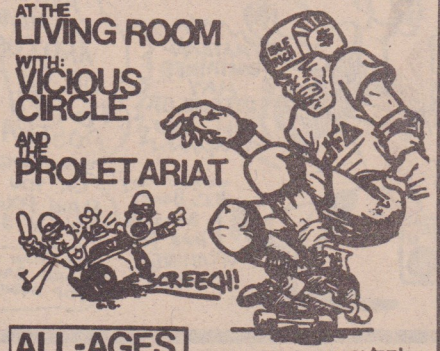
IDLE RICH-I.R. touch both sides of the sphere with basic all-out thrash, and at times, more complex, yet still ferocious material. They can be considered veterans of the scene here. They have songs that deal with corruption and oppression ("Swing Set"); ("Buried Treasure") a song about the improper and hazardous dumping of toxic wastes--"Dumping properly/is much too hard/So business puts it/in your backyard". They also have a song about a communities unwillingness to get involved ("Crimes Ignored"), and some unity songs.
VICIOUS CIRCLE-These kids from Newport have been around as long as I.R., but have only played Providence twice. They blaze through their style of unwielding thrash with an incredible power. They're fast as hell, but never lose the clarity of the beat. Good strong lyrics include "Police Brutality (it's a reality)", "G.I. JERK", etc. Both they and IDLE RICH are due to record soon.
YOUNG NIHILISTS, INSURGENT YOUTH, and POSITIVE IDEA are three new bands that I unfortunately have little information on. Y.N. have a great song "The Big



Guys At Big Dan's" about the recent gang rape in a bar in nearby New Bedford, MA, where onlookers cheered the rapists.
Anyway, our scene is strong and real and improves with each passing day. Kids of all musical factions are stopping us on the streets to ask what shows are coming up, and new bands are starting all over the state. For any info on this scene, or bands interested in playing, call me, Rob, at (401)751-8824, or write Rob Oakes/ 118 Elmgrove Ave/ Providence R.I. 02906
P.S. Fight war, racism, oppression, and corruption. Unite and become active!

$ IDLE RICH $

BACK TO SCHOOL HARD-CORE
SUNDAY
AUGUST: 21ST/9:00 PM
AT THE
LIVING ROOM
WITH:
VICIOUS
CIRCLE
AND
THE
PROLETARIAT



ALL-AGES

A-FEST 1984

SPREAD THE WORD!

A-FEST 1984 is an anarchist festival to take place on dec. 31, 1983 in nyc, with a series of forums on the surrounding dates. We need performers, artists, speakers, etc. to help us get things together.

COLLECTION OF MATERIALS IS STARTING NOW. IF YOU HAVE ANY LEAFLETS, POSTERS, TAPES, VIDEOS, FILM, ART, OR ANYTHING ELSE U WOULD LIKE TO HAVE INCLUDED IN THE FESTIVAL, PLEASE MAIL TO: A-FEST 1984 P.O. BOX 1425 PETER STUYVESANT STA. NY. NY. USA 10009
ADMISSION CAN BE PAID IN ADVANCE WITH A MONEY ORDER OR CAN BE PAID THAT NIGHT. THERE IS ALSO A QUESTIONAIRE U CAN WRITE IN THAT WILL GET U IN TOUCH WITH OTHER PEOPLE IN YOUR AREA

SOME OF YOU MAY HAVE HAD PROBLEMS REACHING US BEFORE BECAUSE OF PROBLEMS AT OUR OLD P.O. BOX.

ANY FURTHER MONETARY DONATIONS ARE WELCOME.

Please try again at our new address!

**p.o. box 1425
new york
10009**

BLOODY CRASSMASS SALE!!

REALITY ASYLUM	$1.75
NAGASAKI NIGHTMARE	1.75
HOW DOES IT FEEL...?	1.75
SHEEPFARMING IN FAULKLANDS	1.75
WHO DUNNIT?	1.75
ANNIE ANXIETY	1.75
CAPT. SENSIBLE-CAPT SPEAKING	1.75
DIRT-OBJECT, REFUSE ETC.	1.75
MOB-NO DOVES FLY HERE	1.75
CONFLICT-HOUSE THAT MAN BUILT	1.75
RUDIMENTARY PENI (1ST)	1.75
RUDIMENTARY PENI-FARCE	1.75
ANDY T-WEARY OF THE FLESH	1.75
ALTERNATIVE-IN NOMINE PATRI	1.75
OMEGA TRIBE-ANGRY SONGS	1.75
ANTHRAX-CAPITALISM IS	1.75
FLUX OF PINK INDIANS-NEU SMELL	1.75
SUBHUMANS DEMOLITION WAR	1.75
" RELIGIOUS WARS	1.75
" REASON FOR EXIST	1.75
EVOLUTION	1.75
ICONS OF FILTH-USED ABUSED	1.75
NEOS-HASSIBAN GETS THE	1.75

NEW YORK AND OTHERS

BEASTIE BOYS-POLLY WOG STEW	$2.00
THE YOUNG & THE USELESS	2.00
ANTIDOTE-THOU SHALT NOT KILL	2.00
AGNOSTIC FRONT EP. UNITED BL	2.00
CAUSE FOR ALARM	2.00
MOB-STEP FORWARD	2.00
MOB-UPSET THE SYSTEM	2.00
ARMED CITIZENS-MAKE SENSE	2.00
BIG CITY COMP VOL 1	2.00
BIG CITY VOL 2	2.00
MAD-FRIED EGG	2.00
MISGUIDED-OPTIONS	2.00
THE UNDEAD-VERBAL ABUSE	2.00
FALSE PROPHETS-GOOD CLEAN	2.00
REFLEX FROM PAIN...CT	2.00
VATICAN COMMANDOS	2.00
BEASTIE BOYS-COOKIE PUSS	3.00
IRON CROSS-HATED & PROUD	2.50
GOV'T ISSUE-7"	2.50
7 SECONDS COMITTED FOR LIFE	2.00
CULTURE CLUB-COLOUR BY NO'S	6.00

POSTAGE AND HANDLING INFO: 50 CENTS 1ST RECORD 25 CENTS EACH ADDITIONAL RECORD. 1ST CLASS ADD ANOTHER DOLLAR. OVERSEAS 1.00 PER DISK

RATTAGO *MTA 70 GREENWICH AVENUE #112
ZOO YORK CITY, NY 10011 USA

A COMPILATION ALBUM FEATURING 11 N.E. OHIO BANDS

THE DARK, ZERO DEFEX, STARVATION ARMY, AGITATED, THE GUNS, SPIKE IN VAIN, PPG, THE OFFBEATS, NO PAROLE, OUTERWEAR, AND POSITIVE VIOLENCE.

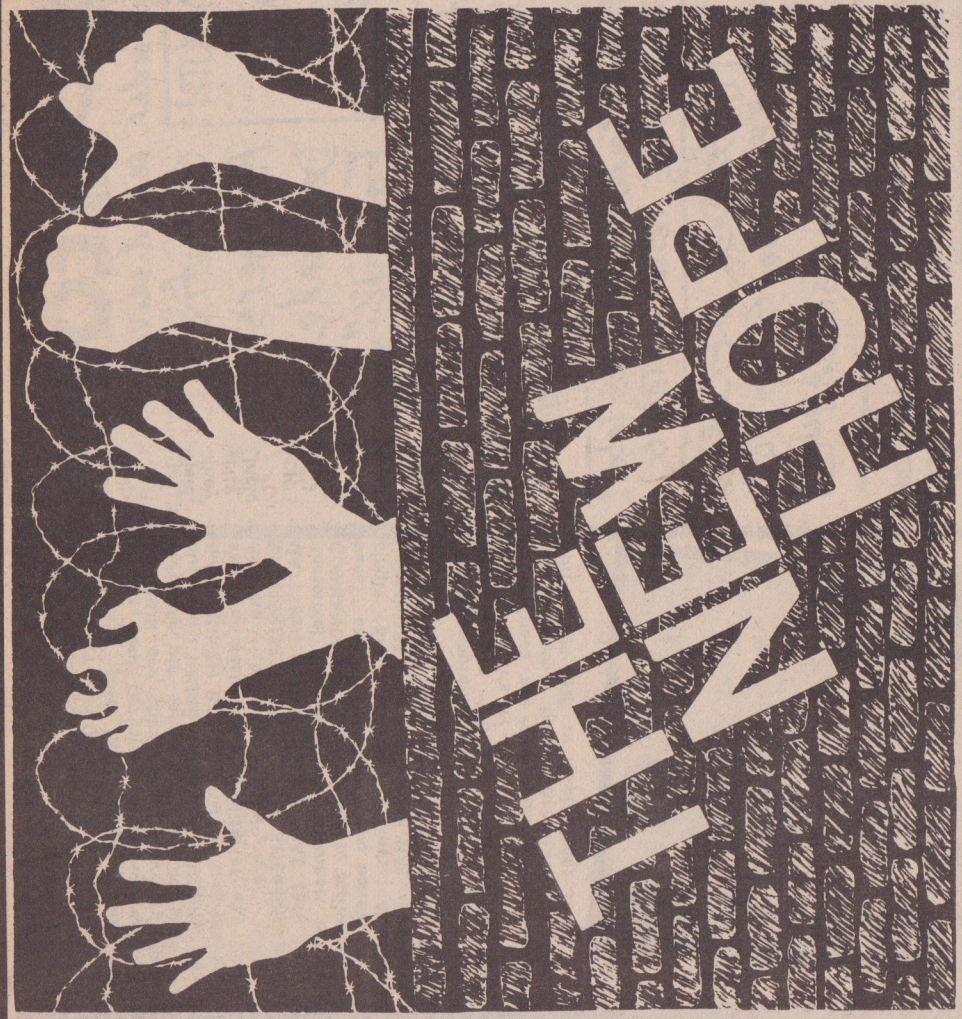
$6.00 (PREPAID)

NEW HOPE RECORDS
C/O TOM E.
2729 SHELLEY RD;
CLEVELAND, OHIO
U.S.A. 44122.

WATCH FOR MORE UPCOMING RELEASES ON NEW HOPE

HEY OUT OF TOWN BANDS FOR SHOWS PLEASE CALL TOM AT (216) 464-3049.

CHECK OR MONEY ORDERS ONLY MADE OUT TO TOM E./NEW HOPE RECORDS



SPECIAL FORCES

BERKELEY

HARDCORE

SF

DISORDER ⇨ RECORDS

Quality mail-order record service.

SPECIAL THIS MONTH
The Proletariat
"Soma Holiday"
LP **$4.50**

Crucifix LP $5
Avengers LP $6
Descendents $5
Fang 12" EP $3
Jerry's Kids (Boston) $5.50
Social Distortion $6
Minutemen 12" Buzz EP $4.25
MDC LP $5.50
30 O'Clock LP $6.00
We Got Power $5.50

DISORDER carries all Rough Trade + all CRASS label!
⇨ WRITE FOR AMAZING FREE POSTER-CATALOG!

Postage & Handling:
$1.50 for the first 2 records
25¢ each add'l LP or 12"
15¢ each add'l 7"

DISORDER RECORDS
1850 Union St. Rm 488
San Francisco CA 94123

US funds, please. Overseas service 50¢ extra/record.

Enclose a note about your scene, and what records we should carry!

WESTERN MASS-The area comp EP has been delayed temporarily, but will be out soon. Break-ups: ALL WHITE JURY, GROSS NAT'L PRODUCT, $-FUN. BONDED IN UNITY lost their singer, Todd, to college, but got back their old one. DA STUPIDS are going with 2 singers now; only one per song. DEEP WOUND's EP is out now. PAJAMA SLAVE DANCERS now have EIGHTH ROUTE ARMY's bass player, and the best sound quality of any local cassette. Newest bands are: GREY MATTER($2 to 62 Hendrick St/Easthampton MA 01027), BLACK CHRISTMAS (who have personnel changes every 4 weeks), SIXTH COMMANDMENT (who've yet to purchase a bass), and The MASSES (who consist of a singer and guitarist). Zines: Growing Concern(32 Glen St/Holyoke MA), Fighting Chance(243 Bridge Rd/Northampton MA), Worth Mentioning(24 Pinebrook Dr/Easthampton MA), and my zine Withdrawal(14 Winslow Ave/Northampton MA). That's it. Eric
P.S. These are some numbers to use to get bookings here. Brian(413)527-6177, Bill(413)584-8938, or Max(413)562-3716.

OUT NOW!
FROM
THE PROLETARIAT
SOMA HOLIDAY
18 TRACK LP.

$6.00 ($7.00 overseas, postpaid)
AVAILABLE FROM:
THE PROLETARIAT / NON-U RECORDS
P.O. BOX 534
Kenmore Station
Boston, MA 02215
Make checks and money orders payable to NON-U RECORDS.

DISTRIBUTED BY:
ROUGH TRADE
IMPORTANT (EAST)
DUTCH EAST INDIA TRADING
ROUNDER
UPSTART
SYSTEMATIC

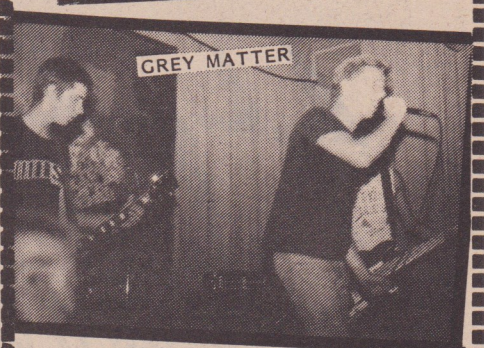
Manufactured by
radiobeat RECORDS

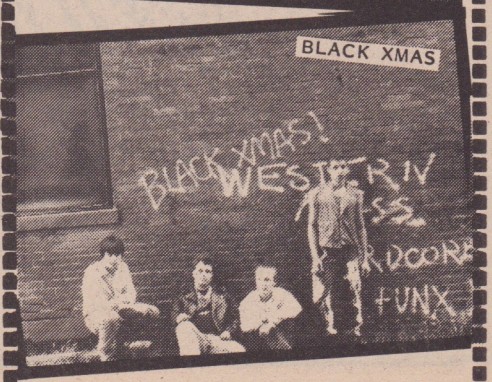
DEEP WOUND

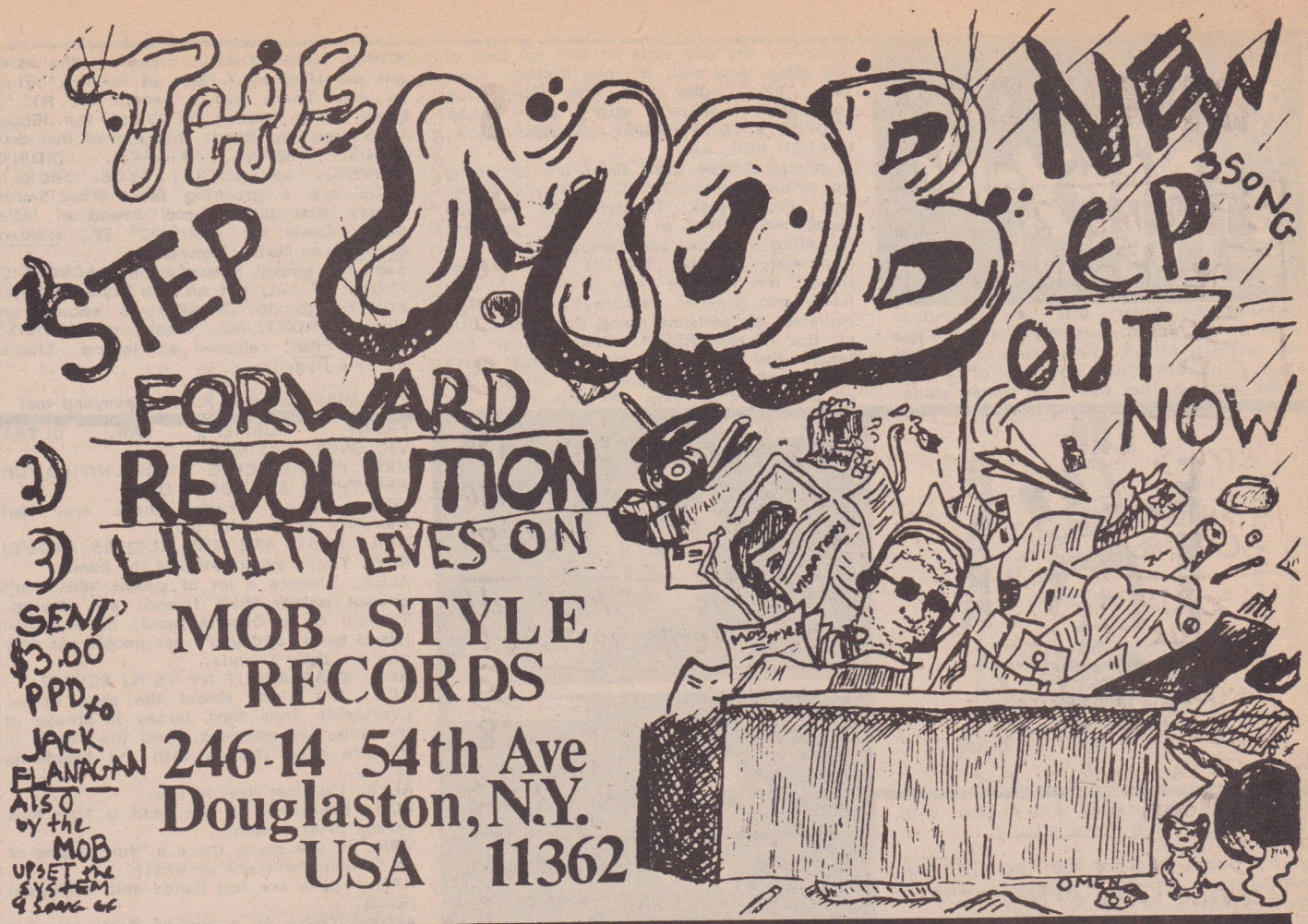
ACTION-PACKED 9 SONG 7" EP!

ONLY $3.00 PPD.
(MONEY ORDER ONLY, PLEASE)

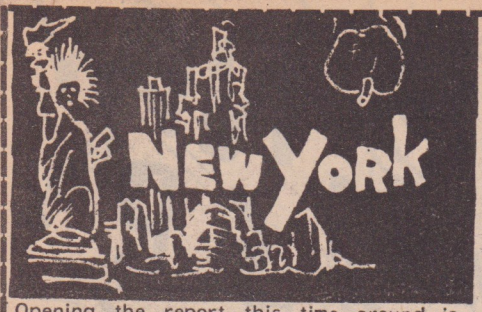
MORE ON THE WAY FROM . . .
radiobeat RECORDS
P.O. BOX 75, ALLSTON, MA. 02134






THE MOB
NEW EP.
3 SONG
OUT NOW
1) STEP FORWARD
2) REVOLUTION
3) UNITY LIVES ON
SEND $3.00 PPD to JACK FLANAGAN
ALSO by the MOB
UPSET the SYSTEM
MOB STYLE RECORDS
246-14 54th Ave
Douglaston, N.Y.
USA 11362

The Most Brutal Uncompromising Band Ever
NIHILISTICS
New LP On Brain Eater Records
Box J, Island Park, N.Y. 11558



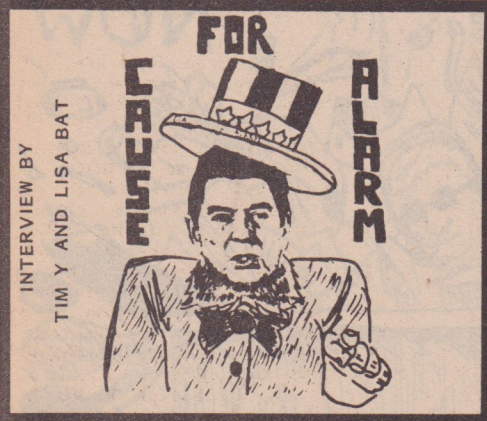
Opening the report this time around is some of the worst news to hit ol' NY since the blizzard of '63--the closing of the SIN Club. The SIN Club was one of a rare breed of club, not based on money alone. However, the city cops weren't too fond of the place, and well, it's now history. Keep your ears open for the SIN Club compilation album with the FALSE PROPHETS, BAG PEOPLE, MODERN CLIX, HEALTH HEN, etc.

A couple of new small clubs are springing up around town--9 B.C., Brian's Place, and the Squat Theater. A7 is now re-opened with a few new policies, including 3 bands, and members only.

Radiowise--Hal of WNYU's "Life After Death" has left the show to go on to new fields and greener pastures. He has been replaced by someone going under the title of the 'Dream Rider'. Dream Rider has taken the show and applied his naive version of what "hardcore" is; not too cool at all. In that vein of lame radio was WLIR's "Midnight Riot". However, the show got cancelled by a "lack of ratings." Fine by me. There was a benefit for N.J.'s great radio station WFDU at the Plugg Club recently. Bands that played included VIRUS, HEART ATTACK, DRUNK DRIVING, and SECRET SYDE. SECRET SYDE are a grooving band from South Jersey who play a cool brand of '60's punk. Look for their 12" EP, Hidden Secrets, on Mutha Records.

Some hot gossip flashes include AGNOSTIC FRONT EP out, not on Mob Style...SONIC YOUTH go to Germany to record an album...FRONTLINE break up...SWANS' album, Filth, released on Neutral. That's it, Lyle Hysen

P.S. MISFITS go to R'n'R graveyard too!



INTERVIEW BY TIM Y AND LISA BAT

MRR: HERE ARE CAUSE FOR ALARM, WHO WERE, ARE A NEW YORK BAND?

ALL: Still are!!

MRR: AND HAPPEN TO BE IN SAN FRANCISCO AT THE MOMENT. WHAT'S THE STORY?

ROB: We're just wintering out here. We initially came out to find a new singer.

MRR: WHAT HAPPENED?

ALEX: We had a problem with Keith. He had gotten involved with the krishnas. Then he became disillusioned with hardcore, and said he didn't want to sing anymore. He also kept forcing his beliefs on everybody else. It was cool if you had your own belief, but if it was different than his, you were wrong. Then we parted company.

KAB: The breaking point was when he started saying things from the stage. He can't represent himself through the whole band.

ROB: So now he's back. Hopefully, he's toned down his approach, and the problem won't occur again.

ALEX: We want to rehearse real hard and get some shows around the area. Then do some mini-tours up and down the Coast. Then we'll plan a tour back across the country. MRR: TELL US A BIT ABOUT THE NY SCENE THESE DAYS.

ALEX: It's happening. Pretty good. There are a lot of really good bands. There should be more kids going to shows though. Why there aren't, I don't know. There should be a Manhattan scene, a Bronx scene, a Queens scene, etc, etc. But there isn't, because everything is so close. But for shows at CBGB's there are good turnouts.

ROB: It gets packed.

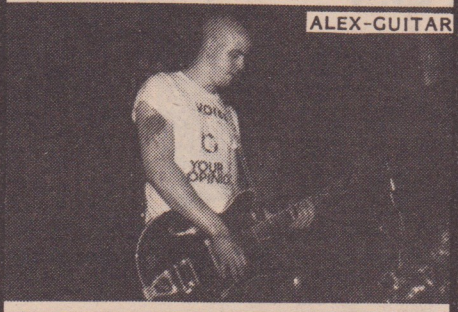
ALEX: They have Saturday matinees, and they've been supporting bands since their (the club's) beginning.

ROB: I've gotten the idea that people in S.F. think punks in NY are so "hard", that we dance with knives and chains. That's not true. New York people are great. They'll help out just about anybody and everybody that comes through the town. We show them around, give them places to stay. I miss 'em back there. Hello to everybody in NY! AGNOSTIC FRONT, MURPHY'S LAW, ULTRA VIOLENCE, THE MOB.

KEITH-VOCALS

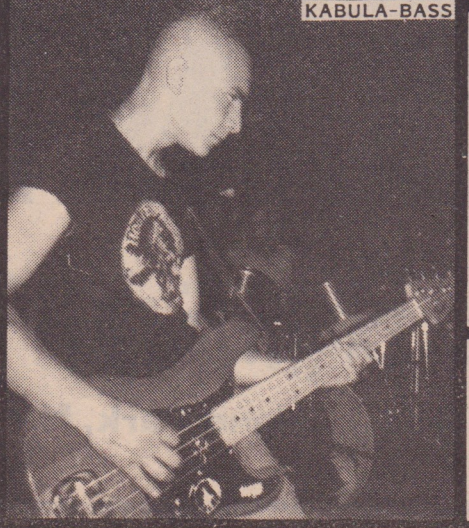
PHOTO BY GREG LICHT

ALEX-GUITAR



ROBBIT-DRUMS

KABULA-BASS



MRR: IS THE SCENE THERE UNIFIED, OR ARE THERE ALL SORTS OF...

ROB: Cliques? Yeah, there are, but there's a lot of unity too.

MRR: WHAT ARE THE CLIQUES ABOUT?

ROB: They revolve around the bands.

ALEX: There's a lot of people who won't go out unless their friends are playing. There'll be a Queens band, or a Staten Island band, and you'll see people out only who are their friends.

MRR: WHAT ABOUT NY VS NJ SCENE?

ROB: It's kinda almost the same scene. Everybody from New Jersey is always at the Saturday matinees. And the people in NY are good friends with the people in Jersey.

ALEX: I'm from New Jersey.

ROB: Everybody in the band is from New Jersey pretty much.

MRR: Is the scene there a "fun" scene or an "intelligent"scene or what?

KAB: There are fun bands and intelligent bands.

ALEX: There is a lot of destruction it seems. Drugs and things.

MRR: SOUNDS LIKE OUT HERE. SO DO ALL THOSE TYPES OF BANDS GET ALONG?

ROB: Definitely.

MRR: SO WHAT ARE SOME OF YOUR SONGS ABOUT?

ROB: A lot of them are about causes for alarm.

ALEX: The song "True Colors" is about how people will act differently after they've had a few beers. They act like different people. Not that it's a 'straight edge' song, not that we're 'straight edge'.

ROB: No way (laughter).

MRR: TELL US ABOUT "UNITED RACES".

ROB: That's what we're about--getting people united, in a free land; working together instead of fighting over petty differences like a color or religion or way of life.

UNITED RACES | MUSIC: ALEX WORDS: KEITH

UNITY AND PEACE IS ALL THAT WE NEED
FOR THE WHOLE HUMAN RACE TO FINALLY SUCCEED
LIVING TOGETHER SHARING OUR LAND
LOVING EACHOTHER..... ONE UNITED FREE LAND
UNITED RACES..... STRUGGLING TO LIVE
UNITED RACES..... WE ALL MUST GIVE
I DONT NEED TO BE LABELED PUNK OR SKIN
JUST ERASE ALL THE LABELS
SO WE ALL CAN BEGIN
UNITED RACES..... WE WONT FALL
UNITED RACES..... ALL STANDING TALL
BUT DONT FORGET YOU GOTTA DO WHAT YOU LIKE
RESPECTING EACH OTHER LEARNING NOT TO FIGHT
CAUSE IF IM GONNA LIVE ITS GOTTA BE FREE
TAKING ORDERS FROM NO ONE
THAT'S JUST THE WAY IT'S GOTTA BE!

MRR: SO YOU'LL BE TOURING AROUND SOON. IF ANY PEOPLE WANT TO GET IN TOUCH WITH YOU AND WANT TO GET IN TOUCH ABOUT FUTURE GIGS ON YOUR WAY HOME, HOW CAN THEY DO THAT?

ROB: The address on the back cover of our record is incorrect. So send any letters to CAUSE FOR ALARM/ c/o Alex Kinon/ 5-06 Bryant Pl/ Fairlawn NJ 07410

The biggest news in Philly is the release of the local comp LP, Get Off My Back (We're Doing It Ourselves). In my opinion, AUTISTIC BEHAVIOR, RUIN, F.O.D., and the HEATHENS really stand out.

Howard and the Love Hall people have been putting on shows at a place called Long March. The shows have been slightly less regular, but the place is a great size. Another large venue is the Menagerie in Pennsauken, NJ, but attendence there is small, mostly because of the location. The people who do the shows are cool, but those who actually run the building are real assholes. A local named Christian (don't take it literally!) is also organizing gigs, including benefits. He's putting one on for the Philly group that is sending buses to D.C. for the demo against U.S. intervention in Central Amer. and the Caribbean (which will feature SCREAM and 7 other bands). This show is at the Community Education Center, and may be available for the Vancouver 5 benefit that is still delayed. Philly BYO is no longer an organization, the remaining funds going to ads for the Philly comp LP, resubscribing to MRR radio show, and other local projects. Details of this will become available in the forthcoming issue of Savage Pink.

D.I.A. has become BETTER LIVING, and have a self-produced tape called Lost Children. SOCIAL PARASITES split up again, and 2 bands are forming from it:KREMLIN KORPS and CIRCLE OF SHIT. F.O.D. are about to release their Love Songs EP. They want to list their correct address here, since a previous one listed was incorrect, and they received no mail from it. It is 402 Greystone Rd/ Ambler PA 19002. Wayne Paupst is no longer drummer for LITTLE GENTLEMEN. LG plan to replace him, record an LP, and possibly tour. Allen from MORE FIENDS has enough written work for a book, which will hopefully be published. SADISTIC EXPLOITS have re-grouped with a new bass player (Robbie now being in S.F.'s @ STATE OF MIND) and drummer, and has been gigging again. Also re-grouped is CONSENTING ADULTS, after over a year of inaction.

Poseur zine died, and had a "Death of Poseur" night at Filly's (not an all-age venue). Beat Fete is a new zine and already has 2 issues out. It covers all "new music" and is supportive of HC. At one point, many small zines or sheets began appearing, but some were short-lived. Anti-Anti is still alive, and has a new issue coming out. Counter Attack is supposed to come out with a long-awaited third issue, which I really hope to see.

Surplus Value and Crap Rap are still kicking. The most recent Terminal includes a flexi with RUIN, BUNNYDRUMS and others.

There's other news like a possible comp of the local "arty" bands, from the BOOK OF LOVE (formerly HEAD CHEESE). Also, an attempt at anti-gay harassment actually resulted in more local people being pro-sexual freedom/ liberty and anti-bigotry/ jock-mindedness, etc. This is quite positive considering the lengths some morons will go to, when carrying their programmed machismo and stupidity with them into the punk scene. They'll probably split and become born-again in a couple of years anyway, so.... Savage Pink will come out of San Francisco (P.O. Box 4766/ S.F. CA 94101), but will share its base with Philadelphia, and include international coverage. Mail piles are building, so if you've written, please be patient!

Ron Thatcher/ Savage Pink East/ P.O. Box 263/ Maple Shade NJ 08052.

UPSTART DISTRIBUTION

(213) 472-3242

WHOLESALE AND MAILORDER:

11343 HOMEDALE STREET
LOS ANGELES CA.
90049

$6.50: CIRCLE JERKS new LP
$6.00: D.O.A. "Hits" LP
$5.50: WE GOT POWER LP
CIRCLE ONE LP
$5.00: JERRY'S KIDS LP
FREEZE LP
FACTION LP
CRUCIFIX LP
PROLETERIAT LP
$4.50: CONFLICT LP
$4.00: DISCHARGE 12"
"GET OFF MY BACK" LP
$3.50: SUBHUMANS(U.K.) 12"

$2.00: HATED PRINCIPLES EP*IRON CROSS EP
$1.75: A-HEADS EP*ICONS OF FILTH EP
$2.25: PETER & THE TEST-TUBE BABIES EP

OVER 100 MORE TITLES! - WRITE FOR FREE CATALOG!!!

STORES: Please contact us about wholesale ordering - bestprices and terms!

RECORD CO.'S & PUBLICATIONS: Please contact us about distributing your products!

P & H: 12": 1 or 2 for $1.50
3 or 4 for $2.00
etc.
7": 1 for 75¢
20¢ each additional

OVERSEAS: ADD $1 per order

COMING ATTRACTIONS: AMERICA'S HARDCORE 12"OVERSEAS*RIBZY 12"*STALAG 13 12"*MISFITS RED SCARE LP*SIN 34 EP*SHATTERED FAITH 12"

FROM: SKINHEAD

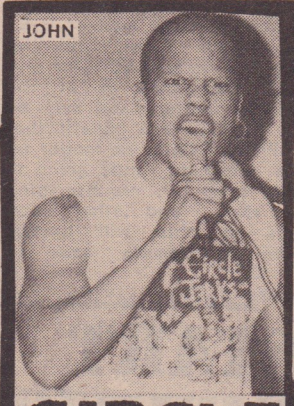
Way back in MRR#1, we ran an editorial about some of the unfortunate similarities between today's punks and yesterday's hippies (which is not to say that all similarities are negative). Since then, not that much has changed. in fact, since then, yet another striking parallel has emerged; one which we want to concentrate on here.

Before getting into it, it should be re-emphasized that people get into punk for many reasons (just as they did with the hippie thing). Given the alienating, antiseptic nature of mainstream bourgeois culture, it's not surprising that kids of all stripes are drawn to counter-cultures in a quest for some identity, some meaning. Some are just in it for the fun and party aspects--a pure escape from the doldrums of day-to-day work and sleep and work and sleep. Others are drawn to just the musical or artistic side of the scene--an avenue of expression or appreciation. Some are attracted by the rebellious potential of it--the chance to unite against an oppressive, insane, inane, and contradictory mother culture, with the possibility of raising one's consciousness. And finally, there are the "seekers", those who are looking for some new meaning to life-- unsatisfied spiritually by traditional religious, philosophical, or political value systems. It is this group who we'll concentrate on now. they may dabble in this or that, or, they may fling themselves headlong into a new dogma, sometimes in a desperate effort to totally replace one set of principles with another. Unfortunately, these people often have a psychological make- up that renders them vulnerable to absorption into just another "religion", in the worst sense of the word. It is ironic, since punk initially stood for a rejection of non-thinking, non- questioning systems of thought, that some of today's punks would find themselves gravitating towards certain organized religions, just as hippies did towards the moonies, krishnas, born-again Christian sects, or towards other cults like the People's Temple.

So today, we strangely find some punks in Southern California, and a few others in the North, calling themselves "Christian punks". They attend Bible meetings, accept the unproven mythology that all of today's problems are caused by the battle between Good and Evil, between God and Satan. Just check out the lyrics of CIRCLE ONE's new LP. They strive for the simplicity of such analysis, an easy "answer" to all the questions and problems of their, and our, usually disturbed lives. This is not to say that many Christian values, or religious values, are all negative...but it is scary to find punks, those sceptics of organization and rhetoric, taking the easy way out of the necessity for constant re-examination of this world's problems, and copping to just another set of simple answers. This is not to say that their intentions aren't good, but merely a critique of the sheep-like path that religions seem to necessitate.

What follows here is an interview, done by Lyle Hysen, of someone who is involved with a trend that is occurring, to some small degree, in the New York scene--Krishna Punk. There is a band, MODE OF IGNORANCE, whose singer, John, is the krishna punk. then we have the ex-singer of CAUSE FOR ALARM being removed from that band for preaching about Krishna from the stage. Dave Insurgent, ex-REAGAN YOUTH, has been involved at the krishna temple in NYC. The krishnas put on shows, set up free food and literature tables, drawing in the (spiritually and physically) hungry. Where does this all lead? Ask George Harrison perhaps. But first, let's see what Louie, the singer from ANTIDOTE, has to say about his involvement with the krishnas. It is to be stressed that the opinions stated by him are his alone, and not necessarily those of the whole band, although Arthur, the drummer, is also involved. Unfortunately, many of the questions are not really answered. so a lot remains to be cleared up.

Tim Yi



CIRCLE ONE

Did you know Rona
these prophecies? Do
to be the ONE to "

ARMAGEDDON—Not a R

World events in fulfillment of the "last days," in "critical times This means that we are nearing the The magazine *Family Weekly* note order is collapsing, with Armageddon ju

However, the approach of Arma but for real hope! Why? Because Arma of all wickedness, paving the way fo Bible explains that then the righteous indeed find their exquisite delight in the

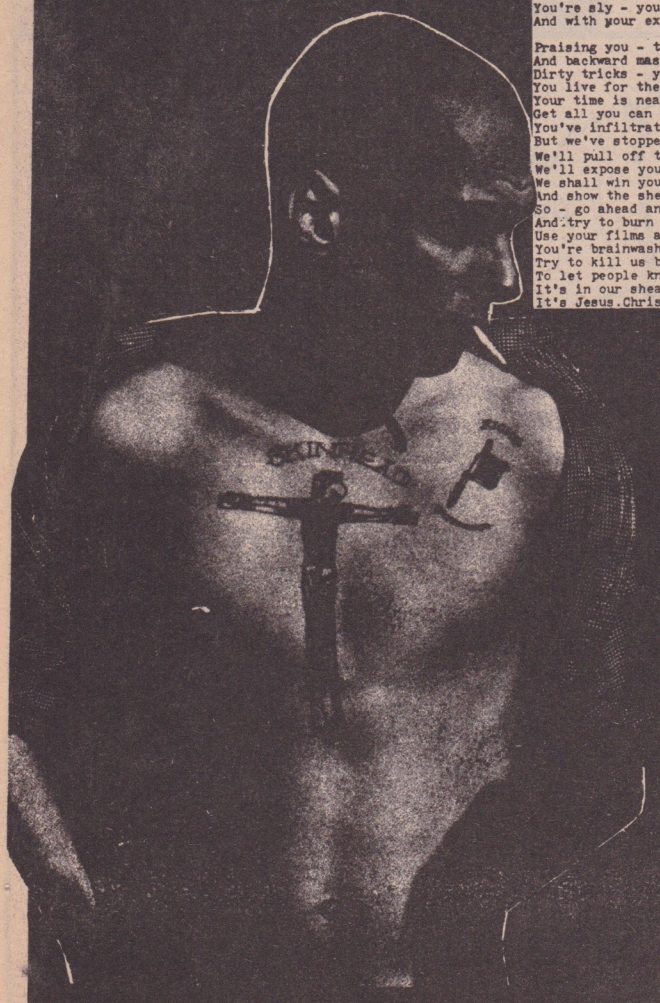
With bad conditions forever a delight. Not even sickness or dea God will "wipe out every tear fro more, neither will mourning nor outcry

Scar

OUR SWORD

Attention! Attention! A warning to all!
The beast is near - He'll fool you all
Satan - His father has won many souls
He's the liar of liars - plays many roles
But - Satan, you fool - I've read the book
And we all know at the end your goose will cook
So you'll play your game and win more souls
And they'll change their morals. values. and goals
You're sly - you've attacked their subconcious minds
And with your expensive whores you've made them blind

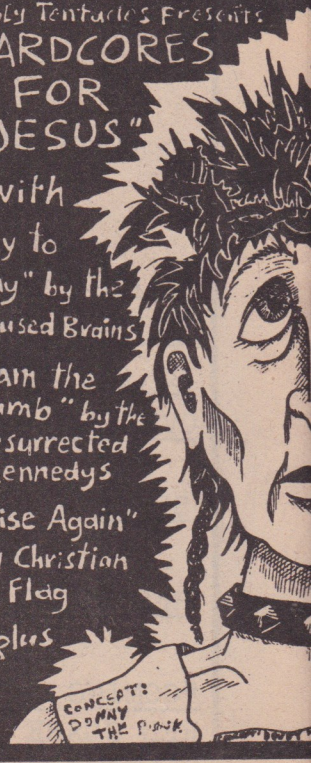
Praising you - their idols have sung
And backward masking corrupted the young
Dirty tricks - you know them all
You live for the day to watch them fall
Your time is near - you must work fast
Get all you can - your time will not last
You've infiltrated us - corrupted our scene
But we've stopped the violence and will start again clean
We'll pull off the covers and then the wool
We'll expose you Satan - the fool of fools
We shall win you at your own game
And show the sheep just who is lame
So - go ahead and put us down
And try to burn us to the ground
Use your films and your TV
You're brainwashing tools for society
Try to kill us before we start
To let people know what's in our heart
It's in our sheath - It's in our sword!
It's Jesus.Christ - Our Almighty Lord!



THE GOSPEL

Listen everyone from far and near
Satan controls you better fear
He rules this wicked world called earth
Plotting evil ever since birth
Poverty, hunger and sickness strike all
Instigating war to watch millions fall
He already made murders out of innocent men
He'll look for a cause and do it again
But there is no truly just cause to kill
There never was and there never will
He poisons the water the earth and air
Gives us slum and filth, but you don't care
He's everywhere he has a million disguises
In churches, corporations and governments he hides
Newspapers, tv, magazines are his tools
To brainwash societys innocent fools
Were just trying to help you see
That Lucifer's our main enemy
If you won't believe me and do not care
You'll stay with him and pay your share
Common sense tells you right from wrong
The latter is him so don't belong
Because he'll rule your life with a dependency on drugs
Or control you with crime and punish you without love
And guide you to dream of revenge, lust, wealth and wrong
And forget about the future 'cause you have none
He'll brainwash you and tell you that you're no good
That you're born to be gay and that's understood
But listen you homo, disgrace of our race
A joke you are a joke of bad taste
Everything on earth is bad you see
Evil roots of society
You poor fools, Satans prey
You'd better wake before the end of your stay

Believe in the word/the truth that has stood
Through decades of centuries the word that is good
Jesus loves you so much he'll give you a chance
Believe in him and you'll sure ly enhance
You don't have to be an angel/don't listen to the rest
He knows your human just give it your best
For those who judge are worse than thee
Thinking they're better than you or me
When were all equal/those blind fools
Scaring away the innocent by imposing their rules
Do they know they're Satans tools ?
Do they know they're Satans fools ?

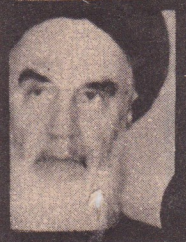


g into a new dogma, sometimes in a
ite effort to totally replace one set
iciples with another. Unfortunately,
people often have a psychological
up that renders them vulnerable to
ion into just another "religion", in
rst sense of the word. It is ironic,
unk initially stood for a rejection of
nking, non- questioning systems of
t, that some of today's punks would
emselves gravitating towards certain
ed religions, just as hippies did
s the moonies, krishnas, born-again
an sects, or towards other cults like
ple's Temple.

y, we strangely find some punks in
rn California, and a few others in
rth, calling themselves "Christian
. They attend Bible meetings,
the unproven mythology that all of
problems are caused by the battle
n Good and Evil, between God and
Just check out the lyrics of
ONE's new LP. They strive for
nplicity of such analysis, an easy
r" to all the questions and problems
r, and our, usually disturbed lives.
s not to say that many Christian
or religious values, are all
e...but it is scary to find punks,
ceptics of organization and rhetoric,
the easy way out of the necessity
stant re-examination of this world's
s, and copping to just another se
le answers. This is not to say that
their intentions aren't good, but merely a critique of the sheep-like path that religions seem to necessitate.

What follows here is an interview, done by Lyle Hysen, of someone who is involved with a trend that is occurring, to some small degree, in the New York scene--Krishna Punk. There is a band, MODE OF IGNORANCE, whose singer, John, is the krishna punk. then we have the ex-singer of CAUSE FOR ALARM being removed from that band for preaching about Krishna from the stage. Dave Insurgent, ex-REAGAN YOUTH, has been involved at the krishna temple in NYC. The krishnas put on shows, set up free food and literature tables, drawing in the (spiritually and physically) hungry. Where does this all lead? Ask George Harrison perhaps. But first, let's see what Louie, the singer from ANTIDOTE, has to say about his involvement with the krishnas. It is to be stressed that the opinions stated by him are his alone, and not necessarily those of the whole band, although Arthur, the drummer, is also involved. Unfortunately, many of the questions are not really answered. so a lot remains to be cleared up.

Tim Yl



MRR: WAS THE BAND ALWAYS INTO KRISHNA?

L: When we started, everyone was pretty confused and stuff. I was real good friends with John Joseph (who used to work with the BAD BRAINS), and Arthur. When Arthur and John met it was real cool. Arthur was confused a lot. The band was pretty much confused about what they wanted to do and stuff. So John inspired us a lot to do what we do now, in the sense of how we are with our music.

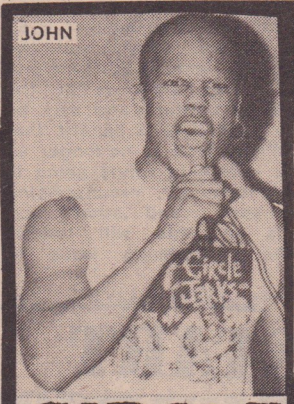
MRR: DOES KRISHNA AFFECT YOUR LYRICS AND MUSIC AT ALL?

L: No, not really. We are not actually throwing down Hare Krishna, which is pretty evident if you read our lyrics. We don't intend on pushing anything down people's throats. It is our own personal thing. Know what I mean?

MRR: HOW DID ARTHUR AND JOHN FIND OUT ABOUT KRISHNA?

L: They started visiting the temple and associating with the devotees...then living at the temple and stuff. We saw that they (krishnas) were really open-minded individuals. We were really motivated by the philosophy, so we casually went down to the temple now and then, just to

associate wit
wanted to w
and early i
Tompkins Sq
MRR: WHAT
TO YOU?
L: Their
friendliness
open minds.
MRR: WHY
DISAGREE W
L: I think
understand.
person not
person belie
with that.
way they lo
away from
has nothing
MRR: WHAT
TRYING TO
L: I think
Through U
everyone co
they won't
war. If eve
there won't
earth. This
you a dir
think, ca
individuals.
can give y
and stuff.
no reason
not really
stay there
head, or
Basically,
to--kinda li
MRR: DO
KRISHNA
PUNK'S AT
LEADERS,
L: But th
conformity
way...if th
another kid
goes beyon
important t
you are ar
and to set
are to eat
do.



CIRCLE ONE

: Attention! A warning to all!
is near - He'll fool you all
is father has won many souls
liar of liars - plays many roles
an, you fool - I've read the book
l know at the end your goose will cook
play your game and win more souls
ll change their morals. values. and goals
y - you've attacked their subconcious minds
your expensive whores you've made them blind

you - their idols have sung
ard masking corrupted the young
cks - you know them all
for the day to watch them fall
is near - you must work fast
ou can - your time will not last
filtrated us - corrupted our scene
stopped the violence and will start again clean
l off the covers and then the wool
ose you Satan - the fool of fools
win you at your own game
the sheep just who is lame
head and put us down
o burn us to the ground
films and your TV
ainwashing tools for society
ll us before we start
ople know what's in our heart
ur sheath - It's in our sword!
s.Christ - Our Almighty Lord!

Did you know Ronald Reagan believes in these prophecies? Don't you think he'd like to be the ONE to "make them come true?

ARMAGEDDON—Not a Reason to Fear, but to Hope!

World events in fulfillment of prophecy show that we are deep into the "last days," in "critical times hard to deal with." (2 Timothy 3:1-5) This means that we are nearing the Biblical "Armageddon." (Revelation 16:16) The magazine *Family Weekly* noted that many "'believe that the social order is collapsing, with Armageddon just around the corner."

However, the approach of Armageddon should not be a cause for fear, but for real hope! Why? Because Armageddon is God's war to cleanse the earth of all wickedness, paving the way for a bright, prosperous new order! The Bible explains that then the righteous "will possess the earth, and they will indeed find their exquisite delight in the abundance of peace."—Psalm 37:11.

With bad conditions forever gone, every day of life then will be a delight. Not even sickness or death will mar the happiness of people. God will "wipe out every tear from their eyes, and death will be no more, neither will mourning nor outcry nor pain be anymore."—Revelation 21:4.

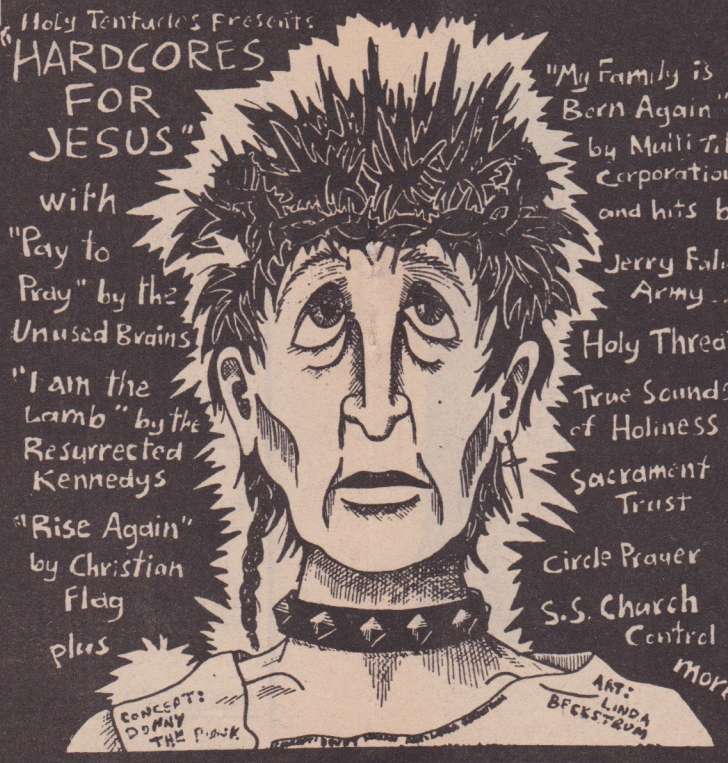
Scary huh?

English Punk-Rocker
Lora Logic Now Sings
for Krsna

THE GOSPEL

Listen everyone from far and near
Satan controls you better fear
He rules this wicked world called earth
Plotting evil ever since birth
Poverty, hunger and sickness strike all
Instigating war to watch millions fall
He already made murders out of innocent men
He'll look for a cause and do it again
But there is no truly just cause to kill
There never was and there never will
He poisons the water the earth and air
Gives us slum and filth, but you don't care
He's everywhere he has a million disguises
In churches, corporations and governments he hides
Newspapers, tv, magazines are his tools
To brainwash societys innocent fools
Were just trying to help you see
That Lucifer's our main enemy
If you won't believe me and do not care
You'll stay with him and pay your share
Common sense tells you right from wrong
The latter is him so don't belong
Because he'll rule your life with a dependency on drugs
Or control you with crime and punish you without love
And guide you to dream of revenge, lust, wealth and wrong
And forget about the future 'cause you have none
He'll brainwash you and tell you that you're no good
That you're born to be gay and that's understood
But listen you homo, disgrace of our race
A joke you are a joke of bad taste
Everything on earth is bad you see
Evil roots of society
You poor fools, Satans prey
You'd better wake before the end of your stay

Believe in the word/the truth that has stood
Through decades of centuries the word that is good
Jesus loves you so much he'll give you a chance
Believe in him and you'll sure ly enhance
You don't have to be an angel/don't listen to the rest
He knows your human just give it your best
For those who judge are worse than thee
Thinking they're better than you or me
When were all equal/those blind fools
Scaring away the innocent by imposing their rules
Do they know they're Satans tools ?
Do they know they're Satans fools ?



London—Lora Logic
rock singer and saxoph
time devotee in the Ha
The twenty-two-year-
Śyāma-mañjari-devī
initiation into Krsna
Śrila Bhagavān dāsa G
one of the present spi
Hare Krishna moveme

Commenting on he
Śyāmā-mañjari said, "
one years of my life
māyā [illusion]. giving
rock music. I don't ha
anymore, and for me
nothing like Krsna co

Last June in Glas
Śyāmā-mañjari joined
Poly Styrene and othe
taste of Krsna cons
thousand people gathe
bury Fair, one of En
festivals.

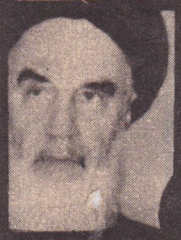
Devotee musicians
the world to perform.
thentic Vedic costum
and Poly Styrene pr
Krsna conscious soun

His Holiness Dhr
who organized ISKC
the festival. predicte
energy generated the
who attended to be
may be right. judgi
from one young ma
ultimate ecstatic ex
Krsna devotees shou
over!"

their intentions aren't good, but merely a critique of the sheep-like path that religions seem to necessitate.

What follows here is an interview, done by Lyle Hysen, of someone who is involved with a trend that is occurring, to some small degree, in the New York scene--Krishna Punk. There is a band, MODE OF IGNORANCE, whose singer, John, is the krishna punk. then we have the ex-singer of CAUSE FOR ALARM being removed from that band for preaching about Krishna from the stage. Dave Insurgent, ex-REAGAN YOUTH, has been involved at the krishna temple in NYC. The krishnas put on shows, set up free food and literature tables, drawing in the (spiritually and physically) hungry. Where does this all lead? Ask George Harrison perhaps. But first, let's see what Louie, the singer from ANTIDOTE, has to say about his involvement with the krishnas. It is to be stressed that the opinions stated by him are his alone, and not necessarily those of the whole band, although Arthur, the drummer, is also involved. Unfortunately, many of the questions are not really answered. so a lot remains to be cleared up.

Tim Y



MRR: WAS THE BAND ALWAYS INTO KRISHNA?

L: When we started, everyone was pretty confused and stuff. I was real good friends with John Joseph (who used to work with the BAD BRAINS), and Arthur. When Arthur and John met it was real cool. Arthur was confused a lot. The band was pretty much confused about what they wanted to do and stuff. So John inspired us a lot to do what we do now, in the sense of how we are with our music.

MRR: DOES KRISHNA AFFECT YOUR LYRICS AND MUSIC AT ALL?

L: No, not really. We are not actually throwing down Hare Krishna, which is pretty evident if you read our lyrics. We don't intend on pushing anything down people's throats. It is our own personal thing. Know what I mean?

MRR: HOW DID ARTHUR AND JOHN FIND OUT ABOUT KRISHNA?

L: They started visiting the temple and associating with the devotees...then living at the temple and stuff. We saw that they (krishnas) were really open-minded individuals. We were really motivated by the philosophy, so we casually went down to the temple now and then, just to associate with them. As time went by wanted to work with us to put on a and early in the summer we did Tompkins Square Park.

MRR: WHAT ABOUT KRISHNA APP TO YOU?

L: Their open-mindedness, and friendliness of their attitude and open minds.

MRR: WHY DO YOU THINK P DISAGREE WITH THE KRISHNAS?

L: I think it is because they understand. There's nothing wrong person not agreeing with what a person believes in. There's nothing with that. I think it has to do wi way they look. Kinda tends to shy away from them. But the way the has nothing to do with the way they

MRR: WHAT ARE THE KRISHNAS R TRYING TO SAY?

L: I think they are trying to say Through Unity". Kinda like CRA everyone comes together and decid they won't go to war, there won't war. If everyone decides not to eat there won't be all this killing o earth. This is my view of it. I can you a direct inside view of how think, cause they are their individuals. I can't think for them, can give you some idea of how th and stuff. They are very friendly; no reason to be afraid of them. Th not really going to hypnotize any stay there (the temple), or shave head, or dress up in funny c Basically, if you need someone t to--kinda like a free counselling serv

MRR: DO YOU THINK FOLL KRISHNA IS A CONTRADICTIO PUNK'S ATTITUDE OF NOT FOLL LEADERS, OR RELIGIONS, ETC?

L: But then again, you have a conformity in the movement, which way...if the kid wants to be and lo another kid, that's his own busin goes beyond that. I think it is important to find out the individual you are and what you want out o and to set your goals. If your int are to eat meat, well that is what do.

Did you know Ronald Reagan believes in these prophecies? Don't you think he'd like to be the ONE to "make them come true?

ARMAGEDDON—Not a Reason to Fear, but to Hope!

World events in fulfillment of prophecy show that we are deep into the "last days," in "critical times hard to deal with." (2 Timothy 3:1-5) This means that we are nearing the Biblical "Armageddon." (Revelation 16:16) The magazine *Family Weekly* noted that many "'believe that the social order is collapsing, with Armageddon just around the corner."

However, the approach of Armageddon should not be a cause for fear, but for real hope! Why? Because Armageddon is God's war to cleanse the earth of all wickedness, paving the way for a bright, prosperous new order! The Bible explains that then the righteous "will possess the earth, and they will indeed find their exquisite delight in the abundance of peace."—Psalm 37:11.

With bad conditions forever gone, every day of life then will be a delight. Not even sickness or death will mar the happiness of people. God will "wipe out every tear from their eyes, and death will be no more, neither will mourning nor outcry nor pain be anymore."—Revelation 21:4.

Scary huh?

CIRCLE ONE

English Punk-Rocker Lora Logic Now Sings for Krsna

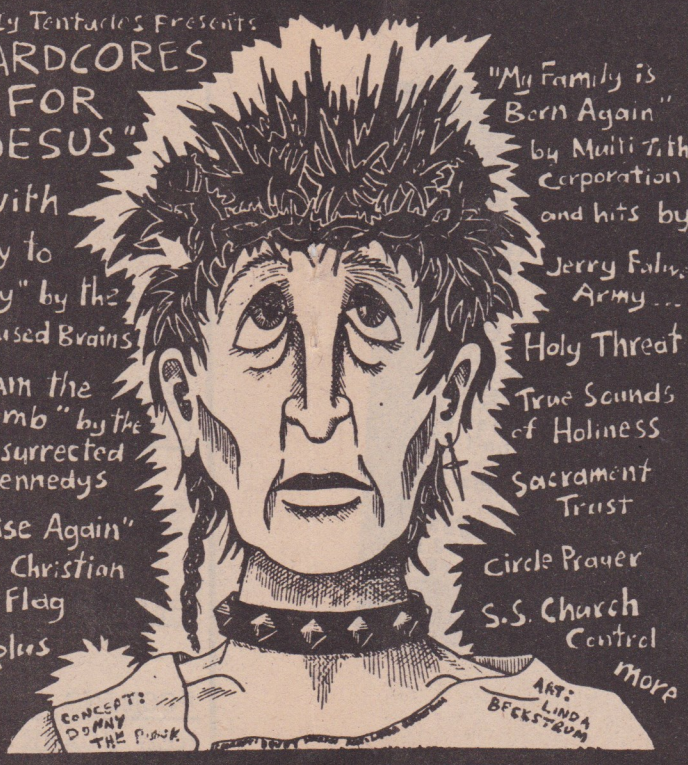
London—Lora Logic, the English punk-rock singer and saxophonist, is now a full-time devotee in the Hare Krsna movement. The twenty-two-year-old Ms. Logic (now Syāma-mañjari-devi dāsi) took formal initiation into Krsna consciousness from Srila Bhagavān dāsa Goswami Gurudeva, one of the present spiritual masters in the Hare Krishna movement.

Commenting on her joining ISKCON, Syāmā-mañjari said, "For the first twenty-one years of my life I was a devotee of *māyā* [illusion], giving my life to drugs and rock music. I don't have a taste for them anymore, and for me to be happy there's nothing like Krsna consciousness."

Last June in Glastonbury, England, Syāmā-mañjari joined with her old friend Poly Styrene and other devotees to give a taste of Krsna consciousness to thirty thousand people gathered for the Glastonbury Fair, one of England's biggest rock festivals.

Devotee musicians flew in from around the world to perform, and, dressed in authentic Vedic costumes, Syāmā-mañjari and Poly Styrene premiered their latest Krsna conscious sound.

His Holiness Dhrstadyumna Swami, who organized ISKCON's participation in the festival, predicted that the spiritual energy generated there will inspire many who attended to become devotees. He may be right, judging by this comment from one young man: "I've just had the ultimate ecstatic experience! The Hare Krsna devotees should take this festival over!"



ar and near
ter fear
orld called earth
ce birth
ckness strike all
ch millions fall
s out of innocent men
and do it again
just cause to kill
ere never will
he earth and air
h, but you don't care
a million disguises
ons and governments he hides
nes are his tools
innocent fools
lp you see
n enemy
e and do not care
nd pay your share
right from wrong
on't belong
r life with a dependency on drugs
ise and punish you without love
of revenge, lust, wealth and wrong
uture 'cause you have none
d tell you that you're no good
gay and that's understood
isgrace of our race
of bad taste
bad you see

prey
re the end of your stay

e truth that has stood
turies the word that is good
h he'll give you a chance
'll sure ly enhance
n angel/don't listen to the rest
st give it your best
e worse than thee
r than you or me
ose blind fools
ent by imposing their rules
atans tools ?
atans fools ?

MRR: WAS THE BAND ALWAYS INTO KRISHNA?

L: When we started, everyone was pretty confused and stuff. I was real good friends with John Joseph (who used to work with the BAD BRAINS), and Arthur. When Arthur and John met it was real cool. Arthur was confused a lot. The band was pretty much confused about what they wanted to do and stuff. So John inspired us a lot to do what we do now, in the sense of how we are with our music.

MRR: DOES KRISHNA AFFECT YOUR LYRICS AND MUSIC AT ALL?

L: No, not really. We are not actually throwing down Hare Krishna, which is pretty evident if you read our lyrics. We don't intend on pushing anything down people's throats. It is our own personal thing. Know what I mean?

MRR: HOW DID ARTHUR AND JOHN FIND OUT ABOUT KRISHNA?

L: They started visiting the temple and associating with the devotees...then living at the temple and stuff. We saw that they (krishnas) were really open-minded individuals. We were really motivated by the philosophy, so we casually went down to the temple now and then, just to associate with them. As time went by, they wanted to work with us to put on a show, and early in the summer we did one in Tompkins Square Park.

MRR: WHAT ABOUT KRISHNA APPEALED TO YOU?

L: Their open-mindedness, and the friendliness of their attitude and their open minds.

MRR: WHY DO YOU THINK PEOPLE DISAGREE WITH THE KRISHNAS?

L: I think it is because they don't understand. There's nothing wrong with a person not agreeing with what another person believes in. There's nothing wrong with that. I think it has to do with the way they look. Kinda tends to shy people away from them. But the way they look has nothing to do with the way they are.

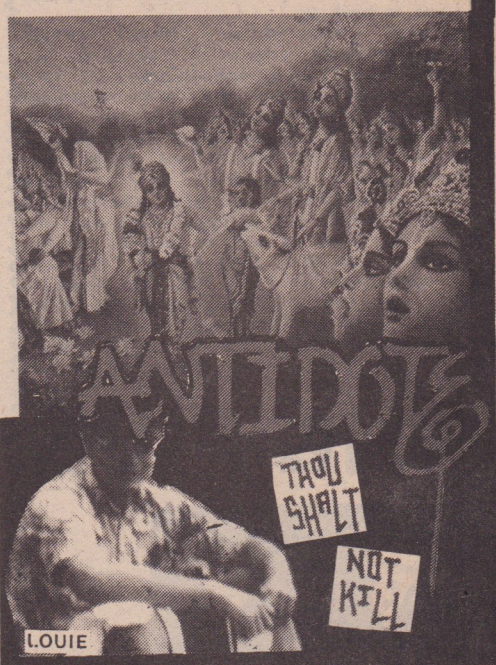
MRR: WHAT ARE THE KRISHNAS REALLY TRYING TO SAY?

L: I think they are trying to say "Peace Through Unity". Kinda like CRASS. If everyone comes together and decides that they won't go to war, there won't be any war. If everyone decides not to eat meat, there won't be all this killing on this earth. This is my view of it. I can't give you a direct inside view of how they think, cause they are their own individuals. I can't think for them, but I can give you some idea of how they are and stuff. They are very friendly; there's no reason to be afraid of them. They are not really going to hypnotize anyone to stay there (the temple), or shave their head, or dress up in funny clothes. Basically, if you need someone to talk to--kinda like a free counselling service.

MRR: DO YOU THINK FOLLOWING KRISHNA IS A CONTRADICTION TO PUNK'S ATTITUDE OF NOT FOLLOWING LEADERS, OR RELIGIONS, ETC?

L: But then again, you have all this conformity in the movement, which in a way...if the kid wants to be and look like another kid, that's his own business. It goes beyond that. I think it is more important to find out the individual of who you are and what you want out of life, and to set your goals. If your intentions are to eat meat, well that is what you'll do.

TO: godhead



d Reagan believes in
n't you think he'd like
nake them come true?

eason to Fear, but to Hope!

prophecy show that we are deep into
ard to deal with." (2 Timothy 3:1-5)
iblical "Armageddon." (Revelation 16:16)
that many "'believe that the social
around the corner."

geddon should not be a cause for fear,
geddon is God's war to cleanse the earth
a bright, prosperous new order! The
"will possess the earth, and they will
abundance of peace."—Psalm 37:11.

one, every day of life then will be
th will mar the happiness of people.
n their eyes, and death will be no
nor pain be anymore."—Revelation 21:4.

y huh?

English Punk-Rocker Lora Logic Now Sings for Krsna

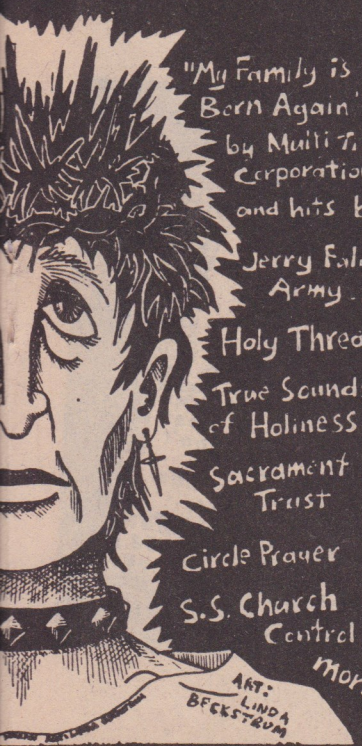
London—Lora Logic, the English punk-rock singer and saxophonist, is now a full-time devotee in the Hare Krsna movement. The twenty-two-year-old Ms. Logic (now Syama-manjari-devi dasi) took formal initiation into Krsna consciousness from Srila Bhagavan dasa Goswami Gurudeva, one of the present spiritual masters in the Hare Krishna movement.

Commenting on her joining ISKCON, Syama-manjari said, "For the first twenty-one years of my life I was a devotee of *maya* [illusion], giving my life to drugs and rock music. I don't have a taste for them anymore, and for me to be happy there's nothing like Krsna consciousness."

Last June in Glastonbury, England, Syama-manjari joined with her old friend Poly Styrene and other devotees to give a taste of Krsna consciousness to thirty thousand people gathered for the Glastonbury Fair, one of England's biggest rock festivals.

Devotee musicians flew in from around the world to perform, and, dressed in authentic Vedic costumes, Syama-manjari and Poly Styrene premiered their latest Krsna conscious sound.

His Holiness Dhrstadyumna Swami, who organized ISKCON's participation in the festival, predicted that the spiritual energy generated there will inspire many who attended to become devotees. He may be right, judging by this comment from one young man: "I've just had the ultimate ecstatic experience! The Hare Krsna devotees should take this festival over!"



PITTSBURGH-From the backwoods of western Pennsylvania, we sit and observe the activities of the ever-struggling underground music scene in Pittsburgh. As it has always been in the past few years, our scene moves two steps back for every two steps forward. Our premier HC band, REAL ENEMY, is a prime example of this. Just when gaining some momentum towards national attention, they announced plans to beak up.

Forming last winter, REAL ENEMY single-handedly created a Pittsburgh HC scene. Until their appearance, HC fans had to be content with the infrequent visits of touring bands. But with their emergence, fans came out of the woodwork to see them and the national bands they helped bring here. Since they contained some actual musicians, they established a unique sound, and in our humble opinion, are as good as many national bands. They've already released an excellent 17-song cassette, "Life With The Enemy". For now though, the future for REAL ENEMY is uncertain, since the members are now involved in an industrial band, PLASTIC BTLS, and the yet unheard LEARN TO DRIVE.

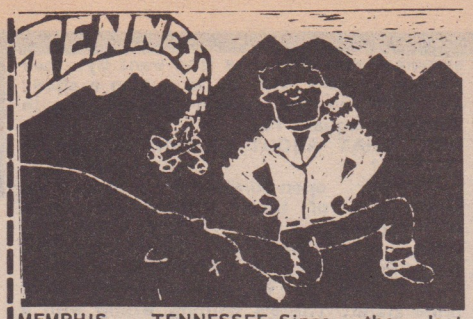
THE FIVE

As usual, Pittsburgh is graced with only one club, in which no minor may set foot, a big factor in keeping our scene small. Radio is limited to the almost non-existant signal of WRTC and WYEP.

As for other HC bands, there are several playing in suburban garages, but only the very raw NSF (NOT SO FUNNY or NEUTERED SEX FIENDS or NAZI SKATE FREAKS or whatever you want) has made a club appearance. We do have soom cool bands that choose to play something other than loud and fast. One of the great undiscovered American bands, THE FIVE, whose amazing sound lies somewhere between the VELVET UNDERGROUND and BIRTHDAY PARTY, have been described as "music as confrontation", challenging even their most strident supporters. They have unfortunately released only two singles, both excellent and, sadly, out of print. Neo-psychedelia comes from 96 TEARS, who rival the L.A. crop with imaginative guitar work, and a singer who acts like he was born on stage. They should have an EP out soon. Other bands with potential include NOVEMBER's CHILDREN, KIDS AFTER DARK, and THE GARDEN. Also, in the last year we've said goodbye to such Pittsburgh talent as GROUND ZERO, THE CARDBOARDS, DRESS UP AS NATIVES, and THE WAKE. Special mention for DREAM FACTORY (formerly CARSICKNESS), who had received recognition outside Pittsburgh.

We'll now say our bye-byes, and remember, SCRABBLE PUNKS RULE! Tom Auto and Adolph Chancre/ 2411 Clayton Ave/ Beaver Falls PA 15010.

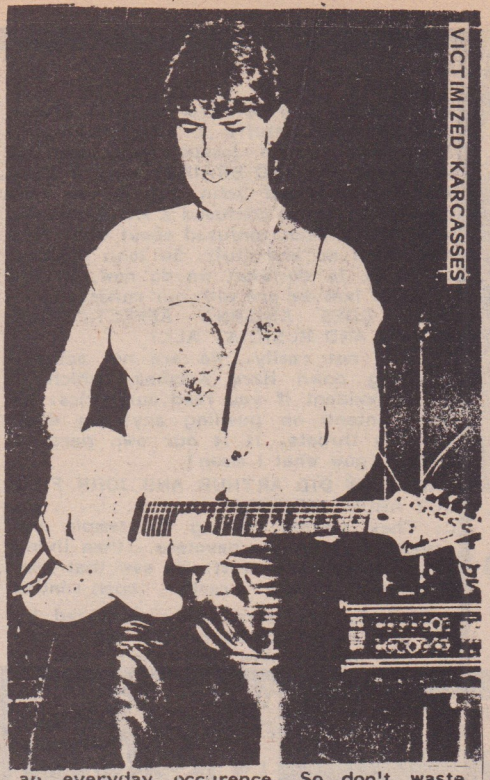
P.S. Other addresses-REAL ENEMY/ 3428 Ward St/ Pitts. PA 15213...THE FIVE/ P.O.Box 7558/ Pitts. PA 15213.



MEMPHIS, TENNESSEE-Since the last report, many things have been happening. The scene here is still pretty small, but more and more people are interested. Some of the newer bands to spring up are: NOBODY'S FOOL, RED ALERT, and 4 NEAT GUYS. NEON WHEELS are still together, but The RANDY BAND, COCK ROCK, and RED SHARKS have all broken up.

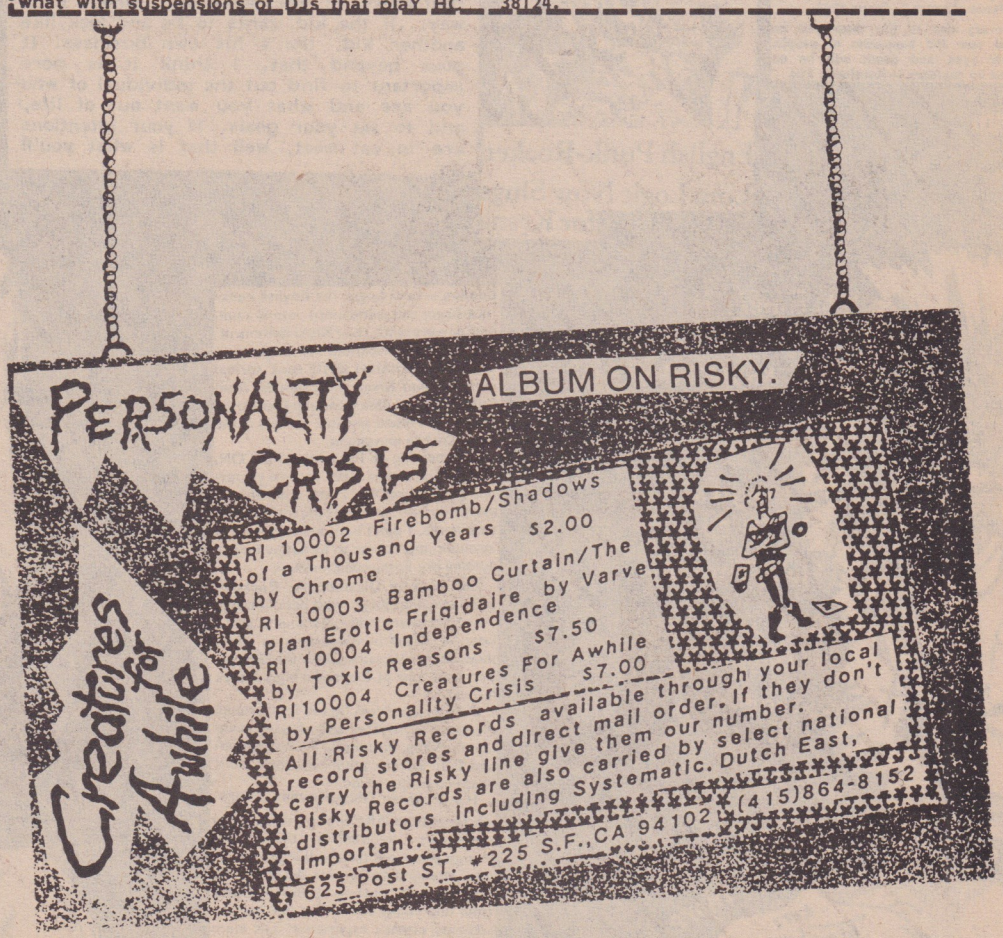
The MODIFIERS are still kicking, even better than before as they've added the guitarist from the SHARKS and bass player from RANDY BAND. Anyone interested in their demo tape should mail me a blank tape and postage (71¢). The now defunkt RED SHARKS have a demo too, available the same way. The VICTIMIZED KARCASSES are still looking for a drummer who can really thrash, as their old drummer sold out to Top 40. What a joke! The PANTHER BURNS are playing around again, after a brief disappearance.

Out-of-town bands that want to play here should contact Steve McGee at the Antenna Club (901)725-9812. And for a place to crash, contact Chris at (901)682-1218. The only fanzine here is Malice. For a copy send two 20¢ stamps to P.O. Box 241022/ Memphis TN 38124. The only "alternative" radio station is not so alternative anymore, what with suspensions of DJs that play HC



an everyday occurence. So don't waste time or vinyl sending them records that most likely will never be played. Also, Sue Doe, a visual artist, has an 8 page paper out titled Octovo Macabre, which is available for a 20¢ stamp at P.O. Box 240131/ Memphis TN 38124. That's all for Now.

Skankman/ P.O. Box 241022/ Memphis TN 38124.



GONE, BUT NOT FORGOTTEN

MINOR THREAT

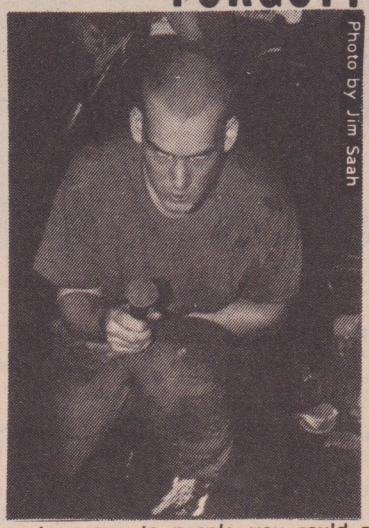


Photo by Jim Saah

MINOR THREAT, one of America's greatest punk bands, recently broke up. Ian MacKaye, their singer, felt it was the right time to do it, for various reasons. First off, the fame and attention they were getting was starting to hit down hard at them. Ian says, "It was hard to do, and took a lot of balls, but everyone in the band is happy we did it. We're all still friends, perhaps better friends now than before. The pressure was growing incredibly--being so "acclaimed". We've always tried to keep a nice slow thing going, but now... We had gotten to the point where it's not so much that the band changed, or the people changed, or the music changed, but our lives within the band changed. Lyle and Brian were 16 or 17 when we started. They're growing. They want to be more professional musicians, and that's fine. I hope they do it. But I swore to myself that MINOR THREAT would not be that kind of act. Thankfully, we called it in time. Most bands, someone kills themselves or they "sell out". Our last hurrah of honesty was to bow out before it became a dishonest situation, in the sense of being "too big". My dream, from the beginning, was to "make it" or be big, but to not use the traditional channels and do the same old thing--to prove to people you could make it being people. You don't have to "sell" yourself. We proved the point, and could have taken it a lot further, but got to the point where other people in the band didn't. We made it relatively high, for our kind of music, and not too many other bands at that stage could claim too have kept it as honest".

Does Ian have any regrets? "well, I'm worried that it might not have been the perfect time to do it, as we didn't get to play a lot of places we never got to before, like Eastern Canada, Seattle, Denver, etc. But, we all knew we would break up; it was just a matter of when. We all had different aspirations, different wants from the band. It was one of the hardest decisions of my life."

What lies in the future? "Lyle and Brian are working on musical stuff together. Jeff and I are committed to working on our record company (Dischord)." Does Ian still want to do music? "Right now, the priority is the label. But I don't feel creatively dried up or anything; I still have some more to do. I love to play, to get on stage, and MINOR THREAT was my perfect vehicle, and I may never be able to get one like that again. We were <u>there</u>, that's all I can say!"

MIXED NUTS

DON'T CRACK

$6.75

6 BANDS FROM DC

OUT SOON NUCLEAR CRAYONS ALBUM!

ON OUTSIDE RECORDS

3111 1ST ST N ARLINGTON VA 22201

NORTH CAROLINA-Yes, I've moved to Raleigh from Richmond. It's been quite a while since someone did a scene report from around here, and a lot has happened since.

NO LABELS and CORROSION OF CONFORMITY toured the East Coast, and tried to tour the Midwest, but that part was cancelled due to one of the members having mono. The crowds were fairly good sized, and the tour relatively successful. One stop was in D.C., at the Space II, and Ian MacKaye said that the song "HarDCore" by N.L. was "unjustified". Speaking of D.C., Tesco Vee had a paragraph in the last Touch & Go in which he said that N.L. was "slagging" Straight Edge and to "Get your facts straight, dicks." well, I don't see why he can't take the song for what it is-- saying that territorial people (a very small part of the D.C. scene, or any scene for that matter) are too cool for anyone that's not from D.C. or don't "look right." Obviously, you need to get your shit straight.

NO LABELS broke up for a few weeks recently, and then re-formed with a new guitarist. They have a demo tape available (*Jane Doe* cassette- $1.50 to Reed Mullins/ 118 Hawthorne Rd/ Raleigh, NC 27605), and are planning to have a record out in a few months.

Photo by Santi Norton

CORROSION OF CONFORMITY are kinda like BLACK SABBATH, DISCHARGE, and MOTORHEAD all mixed. They'll be recording for an LP in a 2 weeks.

Photo by Santi Norton

NEGATIVE OUTLOOK
No dreams-No dreams crushed
No hope-No hope is false
No disappointmemt-No expectations
No reason to go on
Brooding and suicidal
Looking for a new outlook
Want to make a difference
You better take another look
C.O.C.

STILLBORN CHRISTIANS are (or rather were) an experimental-hardcore band with really intelligent lyrics. They have broken up, but they have a demo tape available for $1 at the same address above.

Photo by Tony Weatherman

KILL
Your hair's too short your hair's too long
I hate your politics I hate your songs
You're not like me You've got no rights
And I don't care about your fight/Kill
Your skin's too dark You must be stopped
Get out of here I'll call a cop
I know your type You all should die
Land of the free It's a big fuckin' lie.
STILLBORN CHRISTIANS

BLOODMOBILE are from Statesville, NC. and play really good skatecore. All three of these bands are on a 7" compilation EP called "Why Are We Here?", with three songs each ($2.50 to No Core/ P.O. Box 5091/ Raleigh NC 27607).

JOHNNY QUEST is a new band here. They're dancable, fast, and hilarious. They'll have a demo in a few weeks.

MISSIONARY were broken up for a while, but are now playing shows again. Great thrash with intelligent lyrics.

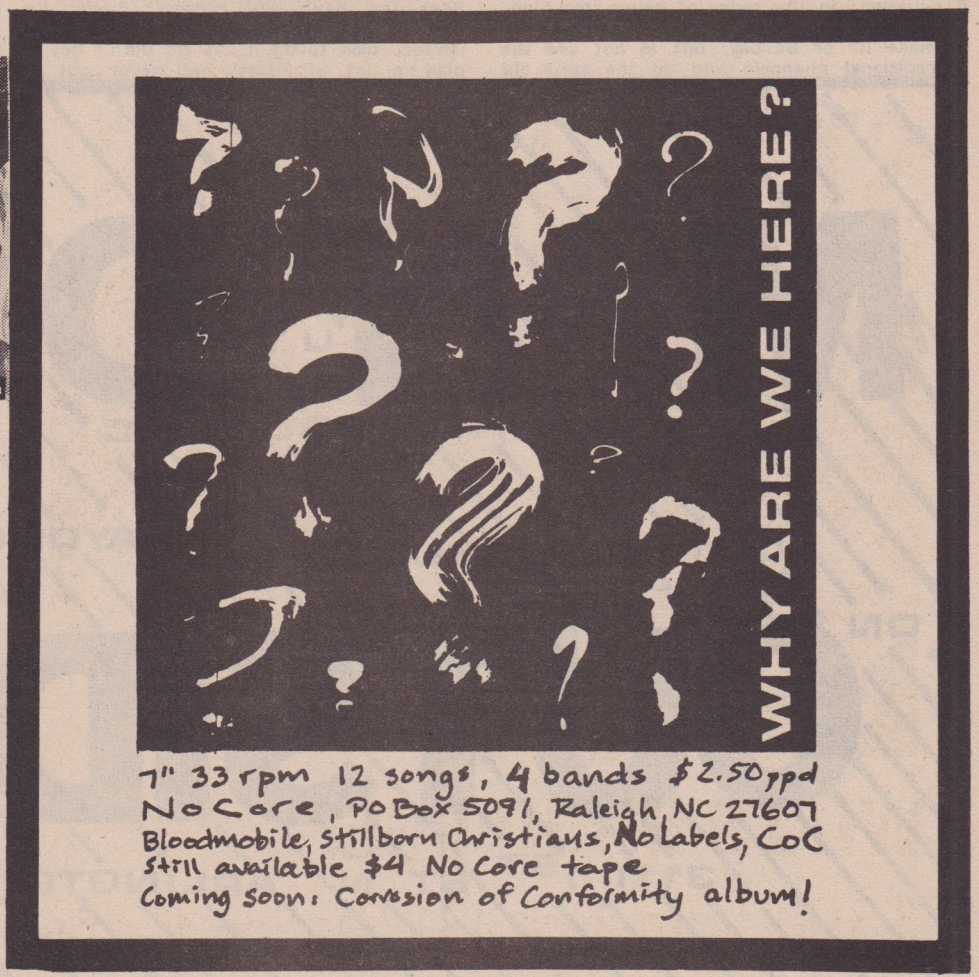
ORAL FIXATION are a psychedelic punk band, and have really funny lyrics.

There have been many shows here lately, both for local bands, and out-of-towners. One club here that will put on HC gigs is called P.C. Goodtimes (919)832-9123. There's also a cool record store that will sell HC records (Schoolkid's Records/ 2516 Hillsborough St/ Raleigh NC -(919)821-7766.

NL and COC have t-shirts, stickers, and tapes available at the same address as listed above.

Fanzines are few, but there are some cool ones-Southern Lifestyle (c/o Lee Johnson/ 1005 St Mary's St/ Raleigh NC) and New Breed (c/o Jeff Clayton/ 3135 I Central Ave/ Charlotte NC). I am also trying to start one, so anyone who wants to contribute can send stuff to me, Beth Wright/ 118 Hawthorne Rd/ Raleigh NC 27605. Drop me a line. Thanks--Beth.

Photo by Santi Norton



INTERVIEW BY VIC BONDI

This interview was done some time ago, and unfortunately, a lot of it has since become obsolete. Since it might be a very long time until we get to do a current one, we thought it would be best to run the parts of this that are still germane, as the STRETCH MARKS are a great band that deserve plenty of attention.

MRR: WHEN YOU FIRST GOT TOGETHER, WAS IT JUST FOR KICKS?

B: We've played in bands for years. Me and Kel made a record with my dad when we were 6 and 8 years old.

D: When the three of us were just jamming, we had a great time..not concerned with playing out anywhere. Then when Mark came along, we started believing in ourselves, getting something going.

MRR: YOU WERE SAYING THE OTHER DAY HOW YOUR OUTLOOK, YOUR INTENT WITH THE MUSIC, HAS CHANGED..

B: We're not afraid to say we were rockers once.

MRR: YOU'RE NOT BORN WITH YOUR HARDCORE LEATHERS ON.

D: Our lyric writing has improved dearly.

B: You won't be able to accuse us of any no-mind stuff in the future.

D: We've seen what's going on, and are writing about it.

B: Like our new song, "Foreign Policy", is about Canada-U.S. relations--acid rain and the Garrison Diversion Project.

K: That's where they're gonna divert the Mississippi River into the Red River.

B: It's going to introduce all these foreign fish species and pollution into our waters that go right into the Hudson Bay.

D: Well, the Cruise Missile is a big thing right now.

B: Testing the Cruise in Canada.

D: I love the American people, but some of the stuff the 'big boys' do...well, we get affected by it too.

B: Like Dik says, we're the Sweden of North America. We just kinda follow behind the States, whatever they do.

MRR: WHAT DO YOU THINK ABOUT THE CULTURAL DIFFERENCES BETWEEN THE STATES AND CANADA?

DIK, vocals
KEL, drums
BILL, bass
MARK, guitar

STRETCH MARKS

B: I see a deterioration of any kind of culture in the States. Calgary is a lot like cities in the States though.

D: But Canada's a good country...

B: Yeah, it is, in terms of stuff like social services, like Medicare.

MRR: BACK TO THE BAND...YOU'RE TRYING TO PUT OUT YOUR OWN RECORD, AND ARE INTO DOING THINGS INDEPENDENTLY. IT SEEMS YOU'RE TRYING TO OPERATE ON SOME 'ALTERNATIVE' SET OF PRINCIPLES BESIDES THAT OF 'ROCKSTAR".

ALL: Definitely!!!

B: We hope someone will kick us in the ass if it creeps in.

MRR: WHAT ARE YOUR OBJECTIVES FOR THE BAND, IN THE NEXT YEAR?

D: Well, Bill's gotta leave for 6 months or so to go way up north to Manitoba to work...make enough money to put our record out (laughter)

B: They're offering me good money, and I'll be working on this big construction site. Almost all of us are working. We like to support ourselves.

M: I'm a machinist.

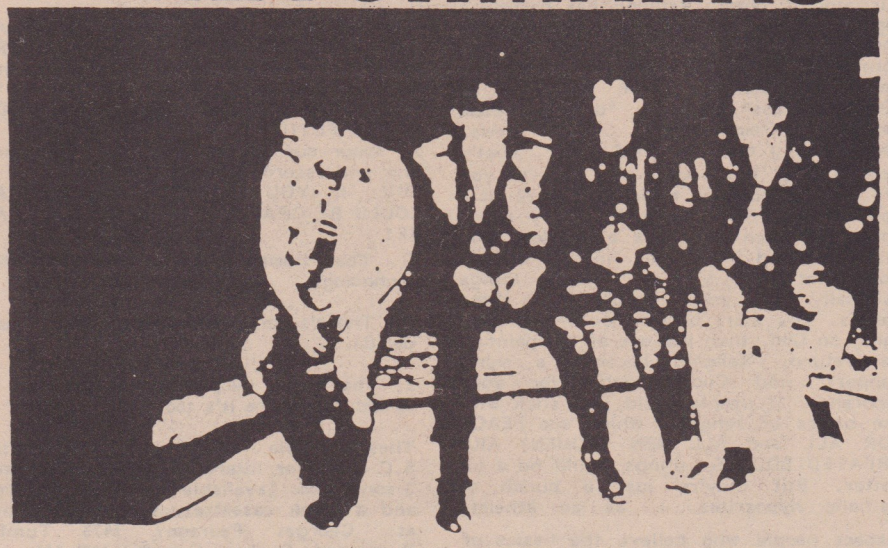
MRR: HOW ABOUT YOU DIK?

D: I'm a rockstar.

B: He's a welder-turned-student. Basically, our objective is to make enough money off our jobs to support the band, in order to say the things we want to say.

MRR: WHAT ARE SOME OF THOSE

STRETCHMARKS



WHO'S IN CHARGE?

$3.00 from: Box 131 Station L
Winnipeg Manitoba Canada

T-SHIRTS
$5.00 P.P.

SIX SONG EP

THINGS?
B: We're pissed off at a lot of world issues, and social issues too.
MRR: THE SONG, "FORCE FUCKER", SEEMS TO ADOPT A REAL DIFFERENT PERSPECTIVE FROM MOST HARDCORE BANDS. YOU'RE TALKING ABOUT RAPE. IS THAT SOMETHING THAT BOTHERS YOU?
D: It's one of the worst crimes. Murder gets a big stink, but rape gets shoved aside. B: It's degrading what can happen to a woman.

D: She's scarred for the rest of her life.
MRR: THAT'S A KINDA NEW ATTITUDE FOR A BAND THAT USED TO SING A SONG CALLED "RAGS".
B: Yeah...although we always try to inject a bit of humor into what we do. It's not hypocritical.

M: We like to have fun. That's what it's all about.
D: But I've got nothing against straight-ahead bands like M.D.C....
B: When I think back to what I listened to in high school...God, there never was a message...How could I have been so ignorant... Now we have a song about child abuse.
D: It's like rape...shoved aside.

the meat, but for the "high" killing brings to him. The burst of self-respect he needed after licking the bosses feet at the office all week. In the end, he's so caught up in screaming and jumping for the joy of that killing that he gets shot himself by another weekend murderer. It's sort of a sick corn song. I like those--you read the lyrics, you laugh, then you read again and say "that's not funny at all". It gets people to think.

I know too much, I'm a moral disgrace
The pigs wanna hurt me, They hate my face
It's a war between us and the M.U.C.
Cops hate us and won't let us be

So much hate, so much hate
You've inflicted on me
Thoughts of revenge so bad
I've now grown worse than you
For my hate is so strong
It's disturbing my head
So much hate, so much hate
Frustrated kids are now the pigs
Macho sticks compensate tiny dicks
4 on 1 is their kind of fun
If there's more, they've got the gun
This can't keep on going
We gotta do something
I won't shut my mouth no more
And I swear I'll hurt you before you I die!
Your funeral's my party, pig!!!

From Canada...

Scum

AT CBGB's

WITH Sat. matinee OCT. 29th

Crucial S.C.U.M. interview-a serious message presented in a hard but humorous way. from Montreal, Canada, S.C.U.M. blasts their into every open ear. S.C.U.M. is Anthony (21) on vocals, Claude (20) on bass, Georges (19) on guitar, and Jean (20) on drums. Interview by Lisa Bat.
MRR: HOW LONG HAS THE BAND BEEN TOGETHER?
J:Since September '81, and Anthony joined us in March '83.
MRR: EXPLAIN THE MEANING OF THE NAME S.C.U.M.
G: As you may know, Montreal is a bilingual city; (the French, the English, OK!). The police here have this logo with the letters C.U.M. representing it. It means "Montreal urban community", in French. so you put an "S" in front, and you get S.C.U.M. in English, which is what the police really are. Society Controlled Under Murderers.
MRR: WHY ARE YOU SO ANTI-POLICE?
C: We are not only an anti-police band. But they do abuse too much of their power. Instead, they should do what they are supposed to do--like stop crime, instead of harrassing innocent people.
G: But that wouldn't be fun, would it? People say that cops are just doing their jobs and are caught up in the system, but I don't think cops are as innocent as they seem. They were never obligated to take the job. I think they knew what they were getting into, which is a reflection of their authoritarian personalities. I hate cops for what they are as human beings.
MRR: DON'T YOU THINK POLICE SERVE AN IMPORTANT PURPOSE IN SOCIETY?
J: Of course they do, to an extent, because people aren't responsible enough. That is sad.
MRR: DO YOU HAVE ANY IDEAS FOR THE WAY OF A BETTER SOCIETY?
A: Make a new nation that is not divided. One that is run by all people. Not a farce of liberation, like our government.
MRR: ARE YOU ORIGINALLY FRENCH OR ENGLISH? AND DOES THIS CAUSE ANY PROBLEMS?
C: We were raised in French families, but we also speak English. Anthony was raised English. Some French kids in Montreal sometimes don't understand what we are saying in our songs.
MRR: TELL US ABOUT SOME OF THE IDEAS S.C.U.M. PRESENT.
G: We have two anti-religion songs, "Double Cross" and "No Hope Religion". Out songs are not really against religion(s), they're more against the scams surrounding them. Religion has become a big, profitable business, with the gullible souls of Christians as collateral. I don't approve of religion, in the sense that it's become a total brainwash situation. In "Double Cross", we say "draining them (people) from their own views, head-stuffing with the good news". That's exactly what it's become. As soon as you are born , you are made to believe in a god so you don't have to worry about anything. When you have a problem, you just pray and it'll all be fine. It doesn't work that way; you can't judge things rationally when you're caught up in those beliefs. You start blaming every unknown thing on God, then you are at the point of no return. Religion becomes a moral support, and God a label for your ignorance. If people could just stick with the basics of religion, which are PEACE FOR ALL and ALL MEN (WOMEN) ARE CREATED EQUALS, things would be a lot better. But they're just a bunch of Catholic hypocrites. I, as an atheist, respect people who believe the basics of religion, whichever religion they believe, cuz they respect me. If people could realize and practice that we are all equals, then all human aggression would automatically be stomped out. Violence is another problem...I guess it has to do with money, not religion. We have another song called "Beercan Nightmare". It's about the typical Quebec hillbilly. He works all week; when the pressure gets too big, he has to go into the woods and blow some poor animal's head off. Not for

MRR: IS THIS WHY SOME MEMBERS OF THE BAND ARE DRAWN TOWARDS VEGETARIANISM?
C: I'm a vegie since two months. Why? You get protein without killing animals. I've read a lot of articles about the way they short live the animals (really scubba).
G: They make the animals live in tight cages without lights, so the meat is tender and white. Just feeding them amphetamines and mormones through a funnel. I read in MRR the interview with Ian and Dave and Vic, where Ian says "it's harder to be straight edge than anti- reagan". Dave should have replied "it's harder to be a vegetarian than being straight edge in today's society".
A: My brother was a vegie, and he converted me quite a while ago. I thought it was a good idea, and I'm proof that it is.

MRR: DO YOU THINK THE SCÈNE IS AT ALL RACIST TOWARDS A BLACK SINGER?
A: People who are bothered by it are not the people we bother with.
MRR: WHAT DOES S.C.U.M. PLAN TO DO IN THE FUTURE?
J: Make our album, and then tour and tour and record.. Just play music.
MRR: IF YOU HAD ONE DREAM THAT COULD BE GRANTED, WHAT WOULD THAT BE?
G: That human behavior evolves before technology.

C: There's so many dreams that I can't decide.

J: That some people smarten up and do something before it's too late.

Those people interested in contacting S.C.U.M., or interested in obtaining their 3-song demo (available for $1 for postage, and a blank cassette), should write them at: Georges Pearson/ 7475 Tunifie/ Burossard, Quebec/ Canada/ J4W-2J3

VICTORIA, B.C.-Things in the 'garden city' had geared down quite a bit since last year, despite a flurry of gigs early this year-- such as the Youth Plague benefits. Those gigs starred bands, old and new, such as RED TIDE, NEOS, VELOX STREPITUS, DIVINE RIGHT, DAY-GLOW ABORTIONS, and HOUSE OF COMMONS. Many bands visited here too from the mainland and the interior, such as D.O.A., GENTLEMEN OF HORROR, PUBLIC WARES, NO EXIT, and PERSONALITY CRISIS. But by the time the summer came, no one was willing to put on shows here, so the Victoria B.Y.O. was put together, and we had our first gig with AUTOMATIC SHOCK, RED TIDE and NEOS. By September , we had our shit together, and put on SCREAM at the O.A.P. with our young local talent RED

RED TIDE

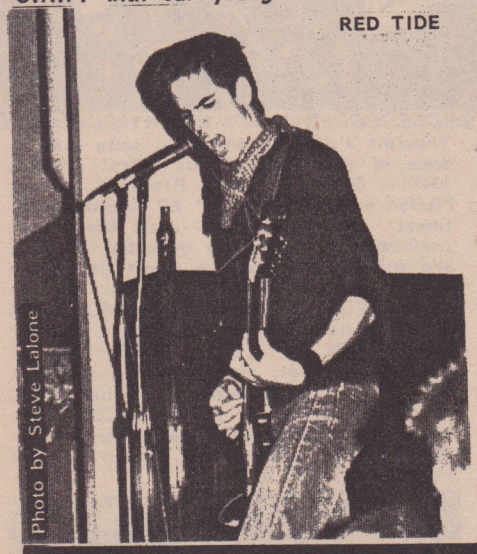


Photo by Steve Lalone

JERK WARD

Photo by Steve Lalone

TIDE, JERK WARD (who you wouldn't believe), and the SANE. It turned out great, an omen for our future.
B.Y.O will be putting out a tape with local talent and pan-Canadian stuff. RED TIDE has a new tape out, as do JERK WARD. You can get both through Ken Jensen at 505 Ridley Dr, Victoria BC, Canada V9C 2A3. Soon to be out is the second DAY-GLOW ABORTIONS LP, a cassette from AUTOMATIC SHOCK, and possibly an LP from the NEOS.
Any bands wanting to play Victoria, please contact me, Jeff Helgason, c/o B.Y.O. Victoria, 3186 Metchosin Rd, Victoria B.C., Canada V9C 2A3. The phone # is (604)478-3145. Please get in touch at least a month ahead of time, and give your date of birth and social security number for acquiring your work permits. Thanks, Jeff.

ACHTUNG

SEND FOR OUR CATALOGUE
$1.00 or 3 IRCs airmail included.

POSTAGE RATES
250 gms.(3 7"s)$.75
500 gms.(6/9 7"s) $1.25
1000 gms.(3/4 LPs)$2.00
To everywhere in the world. These are the cheapest sea/surface small parcel rates. (appr. 4-5 wks. to US/CDN).
AIRMAIL RATES (1 wk)
N.AMER. 3 times the above
JAP/S.AMER 4 times
AUS/NZ 5 times approx.

PAY
CASH (Dollars,Rand,Yen,Schekel)
or
AMERICAN EXPRESS Money Order (payable to A.Kelling)
or if Europe
GiroBank/Compte Cheques Posteux/Posttisiiropankki/Postcheckkto. 236460 -106 Berlin A.Kelling
NO BANKCHECKS (too long,too many fees)

AUTUMN/WINTER RELEASES
Der MUT AUS FLASCHEN(MAF) (Nov) $ 5.00
Die TOTAL VERSCHIMMELT (Nov) $ 5.00
Die NEUROTIC ASSHOLES out $ 5.75
Die SICK PLEASURE(Berlin,not US):AIDS out $6.00
Der SS-ULTRAHUTAL: 1st LP (Nov) $ 6.00
Die BLUTTAT: 1st LP(Dec)
Die NIKOTEENS: 1st LP (Dec)
Das STOLLWERK Live Sampler(Dec)

LPs
Die VORKRIEGSPHASE/Der STOSSTRUPP $ 5.50ea
Die OBERSTE HEERESLEITUNG(OHL) 1,2,3, $ 5.50ea
Der SLIME 1,2,3,/ Der CANALTERROR $ 5.75ea
Das TOXOPLASMA /Der DAILY TERROR $ 5.75ea
Die UPRIGHT CITIZENS:MAKE THE FUTURE $ 5.75
Die TOTEN HOSEN: OPEL GANG(77style) $ 5.25
Der CHAOS Z / Die HERBARDS $ 6.00ea
Das COTZBROCKEN $ 6.25
Das NORMAHL:EIN VOLK STEHT HINTER 12" $ 4.25

SAMPLER
Die SOUNDTRACKS 1,2 / UNDERGROUND HITS $ 5.75ea
Die DDR VON UNTEN / Der H'ARTSAMPLER $ 5.75
Der MÜLLHEIMER Sampler(ULTRA) $ 6.00
DIE DEUTSCHEN KOMMEN (OHL a.others) $ 5.50
Die 20 SCHÄUMENDEN HITS/WATERKANT $ 6.25ea

All German & English punk records stocked.(if not deleted)
English 7"s $ 2.05 $ to 2.25

SINGLES
Die HONKAS:LIED FÜR FRITZ /JESUS LIEBT $1.75
Die VORKRIEGSPHASE: SCHEISSKRIEG $1.75
Die HARNRÖHRER: MANCHMAL HAB ICHS SATT $1.75
OHL 1,2 //SKEPTIX/OHL//STOSSTRUPP/HALS-ABSCHNEIDER/Der BLITZKRIEG $1.75ea
Die TOTEN HOSEN:BEREIT/REISE/BOMMER $1.75ea
Die CRETINS/ Das DAILY TERROR 1,2/LUZIFER/
Die ARTLESS/ Die WUT/Die BETONCOMBO $2.25ea
TOTE HOSEN T-SHIRTS (L only) $ 5.75

OUTERNATIONAL SECTION
WRETCHED:IN NOME DEL LORO POTERE It7" $ 1.20
ALS JE MAAR MAAR GOED ZIT 2 NL LP $ 4.25
TERVEET KÄDET:KÄDET SUOJELEE SF 7" $ 2.50
RIISTETYT/APPENDIX/TERVEET KÄDET/KANSAN UUTISET/DESTRUCKTIONS german Press. $ 5.50ea
MISFITS: EVIL LIFE 12" german Press. $ 3.50
MISFITS: EARTH AD/NECROS/MEATMEN/CIRCLE JERKS: GOLDEN SHOWER(Nov)german Press. $5.75ea
OLHO SECO: BOTAS FUZIS CAPACETEAS $3.75
INOCENTES: MISÉRIA E FOME $3.75
SUB / O COMEÇO DO FIM DO MUNDO $9.75ea
-brasilian records not always in stock.
(AY AY ÄÄ NOS QUERÉMOS POGOÄÄ!)
CHAOS EN FRANCE / APUCALYPSE (FR LPs) $ 6.50ea

plus lots more

VIDEO (VHS / PAL System) all legal
UK DK Sampler / GBH $32.00 /DM 80.-ea
PETER&IT BABIES(Nov)/BLACK FLAG DM 70.-ea
plus more

VINYL BOOGIE
GLEDITSCHSTRASSE 45
D-1000 BERLIN 30
W.GERMANY

HARDCORE GROUPS,LABELS, DISTRIBUTORS: KEEP US INFORMED.
CONNECTIONS NEEDED:
AUSSIE - KIWI - JAP - SPAIN - SA - NSR plus better US
also VIDEO (PAL/NTSC)

SHPRACKN ZEE DOYTSH??
Then hear POGOPHON announcement (new releases,news) thru our ansaphone every week starting 8 PM local time Friday night till Monday morning.
Call .../302168830
(plus prefix for W.Germ.)

SINCE 1978.SERVING THE DECENT PARTS OF BERLIN WITH PUNK RECORDS OF ALL SORTS.

MICK SLAUGHTER'S REPORT

Hello. I'm glad to be doing the scene report again though there'e not much to report. There's very few gigs nowadays. A lot of venues have closed down and a lot of good, vital to the scene bands are splitting. Lately we've seen the end of DIRT, RUDIMENTARY PENI, POLEMIC, SYSTEM and the latest victim are THE ALTERNATIVE. First two members went, then another three, leaving only three behind. But an hour ago I heard that they had decided to continue and had found a fourth member. The LP is still in the works and now also an EP. Some of DIRT are also trying to get a new band together.

November looks like being the month of the 12" with people still 'eadbanging away to DISCHARGE's 12". We should also have one by the AMEBIX who have added a synth to their line up. That's on Spiderlegs. Also a new FLUX release "The Fucking Cunts Treat Us Like Pricks" which is supposed to have a messy, punchy sound. Maybe a bit like CRASS' "Yess Sir I Will" and the other release on that label is ANTI SECT. Yep, it's soon to spew forth its anger amongst us. The band is never pleased with their gigs and apparantly it sounds how they would like to sound live, so if, like me, you love their gigs, you'll be going arse over elbow when you hear this. HAGAR THE WOMB are getting popular now and they'll have a 12" out on CONFLICT's label Motarhate. A comp LP should also be coming out soon on that label.

REALITY CONTROL have their EP out now which I mentioned last time and it's really great. KRONSTADT UPRISING's EP is now also out and is very good too. They've added a new member. Do you remember THE SINYX ? Well, their old singer, Alien, has come out of retirement and is using his raw, gruff sandpaper screams for them now.

Maybe these two bands will replace some of the split groups. Another one to do that could be THE INSTIGATORS. They had two tracks on the "Bollox to the Gonads LP " and are about to do an EP on Blurrg Records. Also included on it will be "Gavoccioli" an all article zine, organized by me which features two articles each day by ten people. It's not definate that this will be included but it looks as if it will.

Bones, who used to guitar for DISCHARGE, now has a band called BROKEN BONES and are a band to look out for. Rainy the bassist has also left but I don't know what he's doing. So as you see, not much is happenning. More and more people are getting into foreign punk over here now, which is great. My sixth issue of "Obituary" (my zine) is an all foreign one, I hope to have that finished in one month. Any contributions towards it of any kind will be gratefully received and used . I'm going to be doing joint zines with Granny of Liverpool of this kind. So, please send info, tapes, zines, photos etc. Help make this scene a close worldwide scene. Barriers do not exist unless created yourself. V & Peace,

Mick Slaughter 16 Cold Blow Cresent , Bexley, Kent, DA5 2DS , England

PS : THE INSTIGATORS 60 minute tape features their great demo on one side and a mixing desk recording on the other. It comes with a cover and a badge, only £1 from me.

ATTILA'S REPORT

Dear MRR,

You could call this a scene report: ATTILA THE STOCKBROKER/John Opposition of Sounds on the current state of things in the U.K.

Firstly, I'd like to say that Dig (MRR#8 scene report) didn't read my CHAOTIC DISCHORD review right, or didn't get it--it was downright bloody sarcastic. CHAOTIC D parody everything that is wrong with punk in this country at the moment, taking the piss out of SPECIAL DUTIES , et al, and doing songs like "Loud, Tuneless, And Thick". Dig obviously just glanced at my review and didn't read through the lines. Mindless thrash, which C.D. parody, stinks!

Secondly, a bit on the fast growing ranting poetry scene. All over the country now, ranting poets are gigging at every kind of gig, from punk shows to up-market poetry readings! I'm just off on a 20-date UK tour, and doing all kinds of venues. Doing a book with fellow ranter SEETHING WELLS at the beginning of next year, and a new LP.

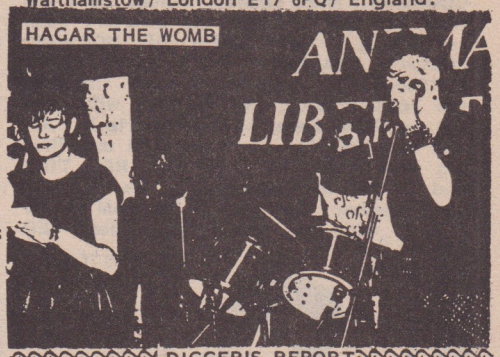
Enough of my activities. It could be that the stagnant UK scene is picking up slightly; the ALARM is really good, the NEWTOWN NEUROTICS are finally breaking through (though I'm biased there), and the REDSKINS are going from strength to strength. Tuneless, unintelligent punk thrash is still around though--thrash can be a brilliant, inspiring form--but there is no one in England to kiss the boots of M.D.C. or D.R.I. (I know Dave wouldn't want anyone to kiss his boots, apart from Reagan-you know what I mean!). Attila/John

DEFIANT POSE REPORT

Dear MRR,

In relation to Mick Slaughter's UK report in #6, I'd like to set the record straight on behalf of a few people, who, like me, felt his piece was misrepresentative of the British scene at the moment. Firstly, bands like SUICIDE VISIONARY, UK ANARCHISTS, et al, are largely unknown due to the fact that they are barely at the stage of even gigging. Most of this so-called "new generation" of bands mentioned are merely Mr Slaughter's own personal taste. What we have here is a generalized and distorted impression of UK punk. For instance, his elevation of ANTI-SECT to holy status--a band who, to be fair, are only a few degrees left of DISCHARGE in musical style. Hardly anything original, even though I like them. So, instead of detailing the real bands who are active and doing something, we get a list of his pet groups. What about the SEARS, who have toured with CONFLICT? RUBELLA BALLET, YOUTH IN ASIA, DISRUPTERS, MAU MAUS, FACTION, AUTUMN POISON, FLOWERS IN THE DUSTBIN, THE COMMITTEE, ACTIFED, CHAOS, LOOK MUMMY CLOWNS, DRONGOES FOR EUROPE, LACK OF KNOWLEDGE, FALLOUT, ENGLISH DOGS, and hundreds more, all with vinyl out or on the way, and all gigging constantly--yet not given one mention. Whether I like all the above bands doesn't come into it. What he should have done was write an unbiased view of what is going on in Britain punk-wise, and not the narrow personal choice of one individual.

Mick/ Defiant Pose Mag/ 1 Palmerston Rd/ Walthamstow/ London E17 6PQ/ England.



DIGGER'S REPORT

Thought I'd write and give some info on some of the newer bands. First, there's ANTI- SYSTEM from Bradford. Their "Defence Of The Realm" EP is one of the finest of the year, and their live performances are simply devestating. They are without a doubt the finest UK thrash band yet, and one of the best in the world. Elsewhere, the MAU-MAUS from Sheffield have produced a superb new EP in "Facts Of War". The new CONFLICT EP is their best yet, and the shocking sleeve will be a great boost for the animal liberation movements. REALITY CONTROL, whose EP just came out, are truly monumental-a fearsome thrash attack similar to CRASS or FLUX.

However, the newest talent lies in young bands that have yet to make their vinyl debuts. Of these, 2 bands from Newcastle (where REALITY CONTROL hail from) stand out. The ABDUCTORS (not to be confused with the band from Nottingham) have a more traditional punk sound, but deliver their great tunes with an overflow of power and energy--classic new demo. The BLOOD ROBOTS are a bit more complex, more psychedelic and tuneful, but with no loss of energy. Most punks love them, and their demo is great.

Elsewhere in the country, there are more bands. The ICONS OF FILTH are magic, but I wish they'd play more gigs. This CONFLICT meets DISCHARGE band have not turned up 3 times when they were supposed to play. HAGAR THE WOMB, from London, have girl singers and a great sound. And in Scotland, there are many bands such as The DISSIDENTS and MUTUAL FEAR, playing alongside the ALTERNATIVE, whose EP is one of the best yet.

So the scene here survives. There are still plenty of plastic bands who still pose half-naked on the cover of music papers, but the true punks ignore them. The future seems healthy with plenty of releases due, and the fanzine network is thriving too. anyone who wants mine, IQ32, can write to me c/o 12 Falkner St/ Liverpool L8 7P2/England. Thanks....Digger.

A NAKED

fish 3 — A HEADS — 'FORGOTTEN HERO' EP
UK-£1
OVERSEAS-£1.40

fish 4 — NAKED — 'ONE STEP FORWARD' EP
UK-£1
OVERSEAS-£1.40

fish 5 — SUBHUMANS — 'TIME FLIES BUT AEROPLANES CRASH' & TRACK 12" EP
UK-£2.10
OVERSEAS-£3

PRICES INCLUDE POSTAGE

ORDER DIRECT FROM BLURG RECORDS - 2, VICTORIA TERRACE, MELKSHAM, WILTS, ENGLAND

THE FACTION

NO HIDDEN MESSAGES
10 SONG ALBUM
OUT NOW!

SEND $5 + $1 Post. To: the FACTION
2349 Carlton
S.J. Ca. 95124

JM RECORDS

SYSTEMATIC RECORD DIST

BERKELEY INDUSTRIAL COURT, SPACE 1
729 HEINZ AVE. BERKELEY, CA 94710
(415) 845-3352

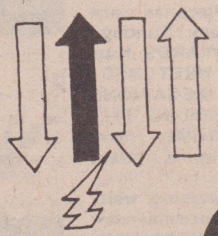
MAIL ORDER-NEW TITLES

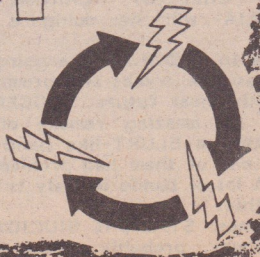
No Trend-Too many Humans LP $6.00
The Freeze- Land of the Lost LP $5.00
Crucifix- 1st LP $5.00
Jerry's Kids-Is this my World? LP $5.50
Faction-No Hidden Messages LP $5.00
Rejectors/Accused LP $5.50
We Got Power-Compilation with:
JFA, Big Boys, & 40 other bands $5.50
Offbeats-Why do you hangout? 45 $2.25
TRial- Newest 45 $1.75
State-No Illusions $2.25
Battalion of Saints-Sweaty...45 $1.75
Social Distortion-Another...mind 45 $2.50
And many, many, MANY more titles!

POSTAGE:

$1.50 for 1st item plus 35¢ for ea add. item.

SYSTEMATIC MAIL ORDER gives you the Fastest and most Reliable service. Compare our prices with the other mail order services, and don't forget, PLEASE send for our FREE CATALOG!





ALL ORDERS PLACED BEFORE DEC. 15, 1983
WHO MENTION THIS AD WILL RECEIVE AN
ADDITIONAL X-MAS DISCOUNT OF 10% !!!

ANOTHER PERSPECTIVE

In MRR #7 there was an Italian report. Well, I think it was real shit! From that report, someone could think that Italian punk means that bunch of moronic bands mentioned. This is totally untrue. PETROLIO, for example, are described as one of the best bands. How can one say that when they agree to be exploited by fucking capitalist pigs like Giulio Tedeschi or Claudio Sorge (the Italian Garry Bushell)? I really think these kinds of bands are worth nothing. Punk, to me, means running outside of commercial channels, refusing all kinds of compromise. Maybe these bands just want to come out of isolation, but I never would want to be featured in a paper that exploits me. This is the first point of my report, but not the most important.

Punk to me means anarchy and peace. A lot of bands sing about war, oppression, etc. How many of them are really sincere? I'm not sure there are many. It's easy to say "Fuck the system", but try to say something different, something that really strikes the target. You will notice that only a few bands do that. The best representatives of this in Italy, to me, are RAF PUNK and WARFARE. They both really live what they say and sing. To them, anarchy is not this year's fad, but a real way of life. And now, other bands are growing in consciousness, taking stronger stands. So we have RIVOLTA DELL'ODIO (not exactly a punk band, but an anarchist one) and CRACKED HIRN from Ancona (they have a split 7" out); DISARMO TOTALE from Stienta (RO), that have a demo tape out; ALTERNATIVA and FELICITA' are two bands from Milano that I don't know very much about except their lyrics. Then we have some bands from my area: SOGLIA DEL DOLORE that appear on the "Autogestione" comp tape, UPSET NOISE from Trieste who are a very good HC band with no releases yet, DEVIAZIONE MENTALE who are the first all-female band in the area. There's a new band, no name yet, formed out of ex-members of PRAVDA and AZIONE IMMEDIATA, who are CRASS-influenced. Other bands worth mentioning are UNDERAGE (EP out soon), ISOLATION (2 cassette LPs out, but rejected by some punks because they are too "'77 pop-punk

sounding, and HYXTERIA, from Vittorio Veneto, who have just released their first demo tape, put out a fanzine, etc. Their music is very original and minimal, like some of the groups on "Bullshit Detector" Anyway, all these bands are politically aware, and some of them refuse to be called "punx". This happens especially in my city, where "punk" too often means only caring about leather jackets, spiked haircuts, wristbands, etc. "Punk" has become big business, and a lot of us support this business by buying these products. I'm not sure if they are fucking the system, or the system is fucking them. So a lot of us go around looking absolutely "normal". It's not the dress that makes you a "punk", it's what's inside your head. There is an Italian zine called "Empty Heads, Broken Bones". Well, I think you could have broken bones (a lot of us like skanking), but you must not have empty heads!

I work on a zine called "Controcultura", and we distribute small quantities of the tapes, records, etc. mentioned above. For more info on all this and other zines that relate to this, please write me. Thanks.

Adriano "Magou" Di Gaspero/ Via Delle Cave, 1/ 33040 Faedis (UD) Italy.

Hi! Here's some news from Italy. First of all: WRETCHED have changed their guitarist, adding a former member of INDIGESTI. Guys out of Piacenza are putting on regular shows every Sunday. We have recently seen the BASTARDS from Finland, IMPACT (Ferrara), WRETCHED, KOBRA (Milan), DECLINO, NEGAZIONE (Turin). Soon my band I REFUSE IT!, FALLOUT, CHEETAH CHROME and REPPRESAGLIA will be doing a "West Coast" show.

Things here in G.D.H.C. are going well. Our band has new tracks and promise new releases in the near future. JUGGERNAUT have made an amazing remake of "The End". BROOD, a BLURT-like band broke up because one of them had problems with the army. A lot of bands in Italy break up because of this.

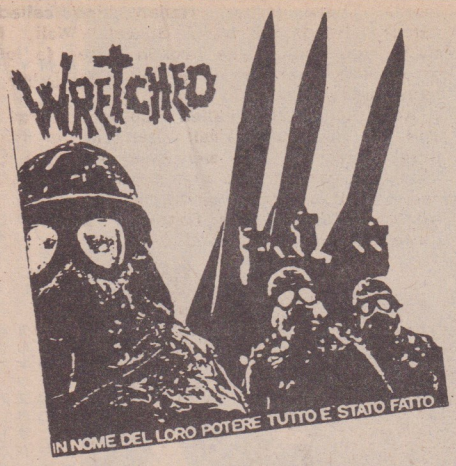
Out of Florence, STAZIONE SIUCIDA have changed singers, probably adding Schiavo

Roberto. In Lucca, a furious thrash band named WAR DOGS just got born, and from Pisa there is a great new band, USELESS BOYS, who play acid garage punk like the SEEDS, CHOCOLATE WATCH BAND, etc. And from Livorno, TRAUMATIC have begun to play again--they have been real inconsistent-- heavy metal one day, punk the next, '77 style the next.

New releases: BLOODY RIOT from Rome have their 7" out, as do UNDERAGE from Naples, who then broke up. P.S.A. have 4 tracks on an English compilation, "Bollox To The Gonads..", and are working on an Italian comp cassette. REIG from Macerata have a 7" out too. The new 12" by Alessandria's PEGGIO PUNX should be out soon. The same for vinyl releases by WARFARE, SHOTGUN SOLUTION (Rome) and CANI HCPX (Pesaro). Wow! I think that's enough for this time. Ciao a tutti.

Stefano Bettini/ Via XXVII Aprile 4/ 50129 Firenze/ Italy

P.S. Please send scene reports to us for our fanzine, anyone out there. Also, I do a radio show and can guarantee airplay, so send your stuff.



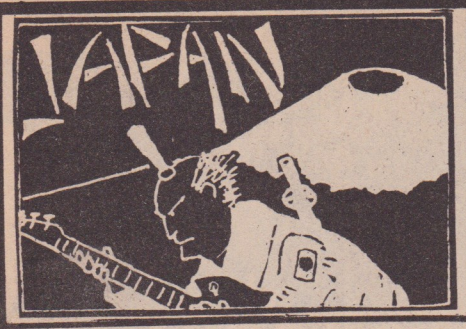
Our band was formed in January '82, and we consist of:Gianmario, vocals, Fabrietto, bass, Daniele, guitar (ex-INDIGESTI, who broke up, replacing Gigi), and Giancarlo, drums. We are an anti-commercial band. We make music not for the money, but to tell, to shout, what we feel about today's world, about the reality of death and oppression by the system against those who are not fooled by the illusions of the politicians. We don't give our records to any record shops that exploit you for the money, not caring about your ideas or what you feel. We don't care if we don't sell a lot of records, and would rather distribute them ourselves, or through friends. We sell them cheaply(65¢) because we don't care to gain money, and we are sorry if in other countries they cost more, but the mail is really expensive! We made 2 singles-- the first with INDIGESTI, and the second "In Nome Del Loro Potere...". Now we are recording a third 8-track EP, out soon hopefully.

We are pacifist and anti-militarist--against war and oppression, against the fucking politicians who just use you to get a vote and get power. They use you for their fucking schemes-- their promises are just illusions, useless words. OK, we are against all this, and we shout our disagreement around. In Italy, there is mandatory military service, but three of us are taking alternative civilian service. They have no right to use our lives for their purposes.

The scene in Italy is really good now. There are lots of punk, lots of records and tapes, fanzines, concerts, and other activities against the system. In Italy it is very difficult to oppose the system because so many people are fooled. It is fucked! Italy is a police state. Freedom is just a little word, but many people are happy to live in SHIT! But not the punx! We have nowhere to live, and the only place we have for concerts is the Virus (Via Corregio 18, Milan), an anarchist alternative and occupied area. It's really fucking great, without their laws and their fucking opinions of us!
OK, thank you to all the people who do something (not just words) against all the bullshit.

If you want our EP, please send 65¢ for the record and $3 for the mail! We have no money. Write: Gianmarco Mussi/ Via Lodovico Il Moro 179/ 20142 Milan/ Italy. We are also interested in trading our records with other bands with ideas like ours. If you could send us yours first, that would be great because then we would have money to mail you ours. We will for sure send you ours! Don't fear!

For info on Italian punk scene, write:
Steef "Rottame" Valli
Via Zezio 28
22100 Como
Italy



STORY, INTERVIEW, AND PHOTOS BY LEATHAL LEATHER

Oi! THE RUDEST WAY TO SAY-HEY-

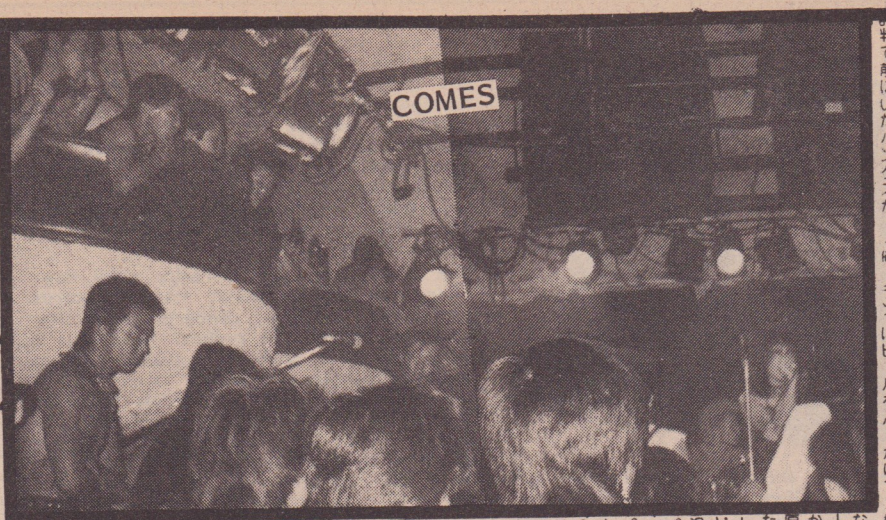
Subcultures have the same reality-rudeness! Japan, the culture of quietness, has its own versions of thrash and radical attitude. Under this cover of silence is a culture similar to our own hardcore scene in America.
Being a Japanese word for countless years, "Oi!" has become a universal term to hardcore scenes in many countries. Today, bands in Japan like ANARCHY, STALIN, GENBAKU ONANIES(Nuclear Masterbation), and the COMES stress their anger and aggression towards the loss of identity of being a cultural-minded person.

ANARCHY, the band, is aggressively anti-imperialist. The lyrics of the songs actively protest anything to do with the Emperor. In their own country, they explode with the same anti-establishment ideals as the PISTOLS did. But lyrics on record and at gigs are two different things, because the record companies always edit anything crass in Japan.(no pun intended).

Influences here run from early U.K. power punk bands to the DKs, CIRCLE JERKS, CRASS, S.L.F., RAMONES, SHAM 69, and DISCHARGE. Fashion--why do you follow that trend? why do you do this?--these questions are aimed at the media and how they filter out anything derogatory, no matter how small. FEAR would never have been on T.V. (Saturday Night Live) in Japan!!

What happens at shows? Regretfully, no slamming or stage dives. But the group STALIN always brings out the aggression in the crowd. Despite dead fish heads, shitting on the stage, and loads of spit, the people somehow seldom manage to bump into each other. They dance, but in their own space. we'll change that soon!!!

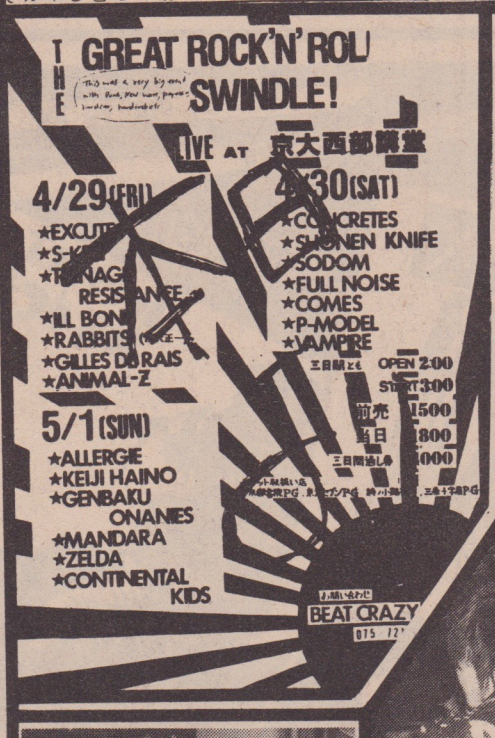
All the major punk bands(EXECUTE, CONTINENTAL KIDS, STAR CLUB, JIZUM) travel from two major areas--Kansai and Tokyo. The second is well known, but what is Kansai? It is four close cities (Kyoto, Osaka, Kobe, Nagoya), that form the real center for hardcore activity in Japan. The Kansai cities, because of their proximity, have developed a strong unity among the scenes. ANARCHY, STALIN, GENBAKU ONANIES, and other bands like INU (Dog), share common musical backgrounds, and in the past, their members have traded places either permanently or for kicks at a gig or two. Occassional all-night gigs have anywhere from 5-7 bands thrashing out their own abrasive anger. United in their cause, hatred of a society, they pull more and more vigilant volunteers into the battle for identity. Pulling energy from their own language, Oi Oi Oi is felt by all ears around the world.



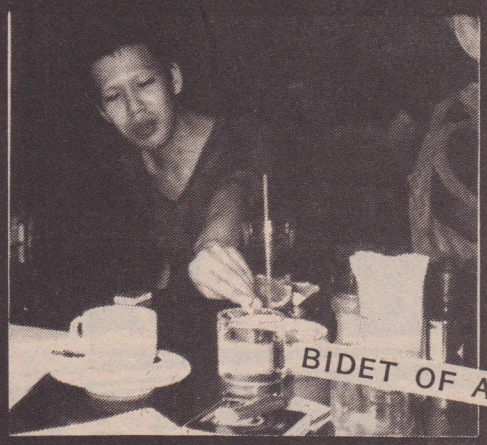
きです。同じ日の地元、京都のコンチネンで満足させてくれた。コンチは、メンうなる事かと思ったけど、そんなの気にな唄うCYUCYUは、いつみても格好よく、LP「アレルギー作用」を発売し人気、サしばし見惚れてしまいました。演奏のそれぞれ個性的ですごくかっこいいバタルキッズさすが、しのやんはトサカをボらないくらいの素晴しい演奏、ステージンって、スタッフとしての任務を忘れてノッウンド共に絶好調のアレルギー。U子、のハードでノリのいい、もうとにかくだ。燐子は美人でベースが上手いとンド期で固めただけあってすごい迫力。客グをくり広げてくれた。U子の極限に達してしまいました。途中でベースアンプがおファンキーなベースと、キョロキョロ辺りいいの。この日はすごく客が多くて西判で前にいたパンクスが「俺、ランにビールをぶっかけての熱演でゴキゲンなているという感じの悲壮な表情、私は大好かしくなるというアクシデントがあり、どを見回しながらぜんまいじかけの様に動き中も熱気ムンムン。シティロッカーか

いだは爆がたでのスのンいのをメ白バべたれナは、リ多キ。ラ。沢どこジ。たい原爆かっズーうっとオリがノ橋テ子キた宮のテく！き。な二少やののでもの何正ーい

まビまのた。「分、力娘パなと関京すか外始トた。奏うん客親けそべ十少ーンと残念と思いよ。たいもい。ら見でルーし言らみおにうべ、オらだみにごかま。ク。どれなさ客。



INTERVIEW WITH BIDET, WHO IS CONNECTED WITH BANDS ALL OVER JAPAN; ORGANIZER OF GIGS IN THE KANSAI AREA; AND A MAMBER OF A NEW BAND, FORMED WITH EX-MEMBERS OF ZIG ZAG, A PUNK BAND.



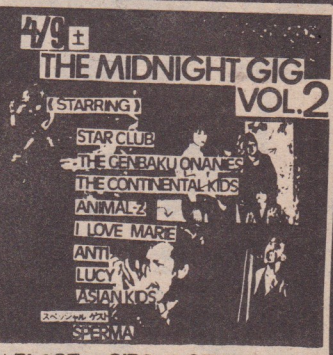
BIDET OF ANIMAL Z AND 1999

MRR: IS PUNK DEAD IN JAPAN?
B: No, I've lived in the scene for about 7 years and played in various bands during this time. Crowds get bigger and bigger at gigs. the bands have to find bigger places because the clubs are too small. But even though there are more followers, they still are not accepted by society. the media buries their attempts to be heard.
MRR: WHAT BANDS HAVE INFLUENCED YOU?

B: The RAMONES, PISTOLS, ANL,(of course, he had on his DKs t-shirt while answering the questions). When we started to listen to bands like BLACK FLAG, CIRCLE JERKS, etc, we decided to corrupt the bands music. Louder and faster music kept us going.

MRR: DO YOU WANT TO SEE THE CROWDS REACT AT SHOWS THE WAY WE DO IN THE U.S.?
B: The violent dancing is suppressed for fear of getting kicked out of clubs and not being able to play out. But the other way of dancing will be here sooner or later. We just need direction.
MRR: HOW DO THEY DRESS HERE?
B: Like anyone over in the U.S., but cleaner looking. GBH hairstyle, the clothing is black, leather jackets with studs, studded and spiked wristbands.
MRR: IS THERE A CERTAIN TYPE OF ATTITUDE MOST PUNKS HAVE?
B: We more or less share the same ideals between the bands, cause we work together for the shows. A lot of us can't stand the world we have to live in---the way society tries to tie us down, shut us up, make us work our tails off, and marry us off.
MRR: DO YOU HAVE ANY RECORDS OUT?
B: STALIN and ANARCHY do. The other bands that have recorded are STAR CLUB, EXECUTE, and GENBAKU ONANIES. Their records are just getting out on some shelves in record stores. Most of the other bands have tapes though. Some of the tapes have 2 or 3 bands on them.
MRR: DO BANDS STAY TOGETHER FOR LONG?

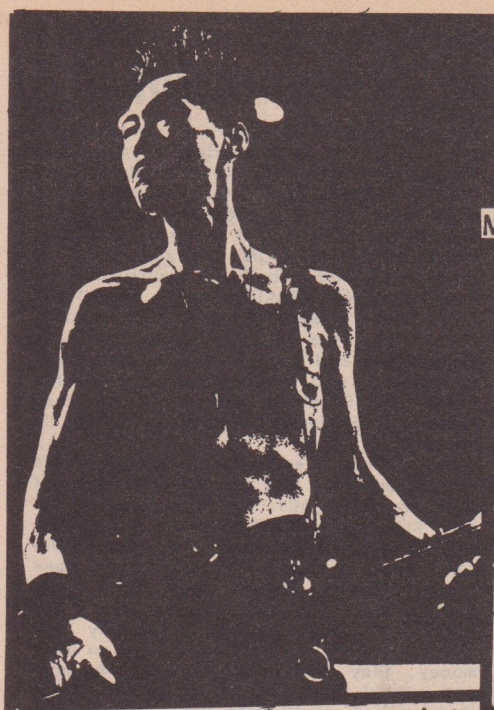
B: We change groups a lot, and many of us are in more than one band at a time, to say the very least.
MRR: ANY LAST WORDS?
B: To be able to make tapes or records, we depend on selling ourselves at gigs. The people that handle recording and promoting are too commercial, so we don't have very much luck with them. they couldn't care less about us. so thank you for asking us how we are doing!!



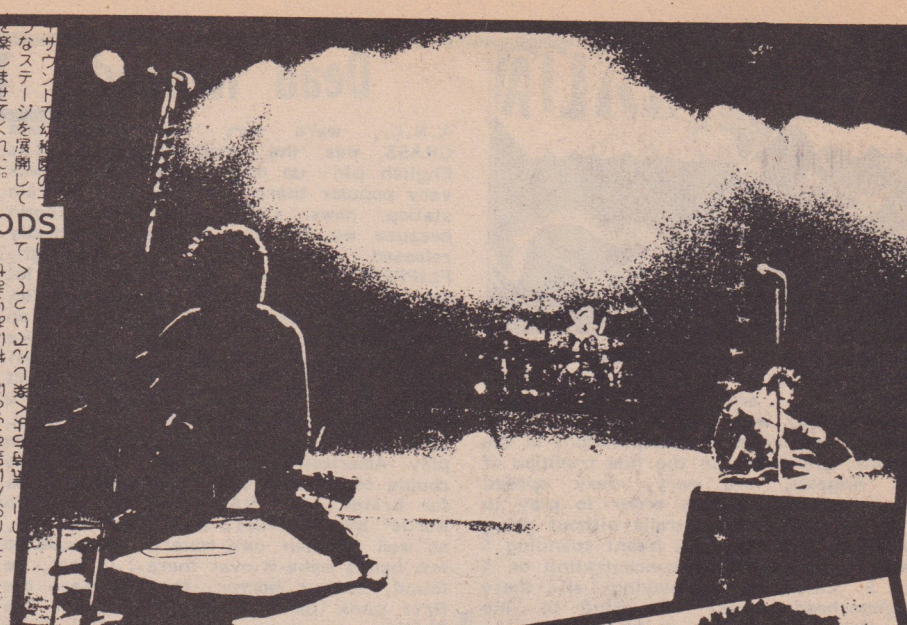
★PLACE: CIRCUS.CIRCUS
075(721)2428
★TIME: PM9 - AM5 ALL NIGHT!
★CHARGE+1DRINK
前売300(1500)

4/9 (SUN)
ギグのあった日…
ミッドナイト。
CONTINENTAL KIDS

HIJYO KAIDAN
GUNJYO GAKUREYON
P.105参照
HOBURAKIN
マスカキ
ラッキー
5.15(SUN)
THE
STALIN
ギズムの
JIZUM
FRICTION
KILLING
CONCERT
FRICTION
1983.1.13 AT BIG BANG

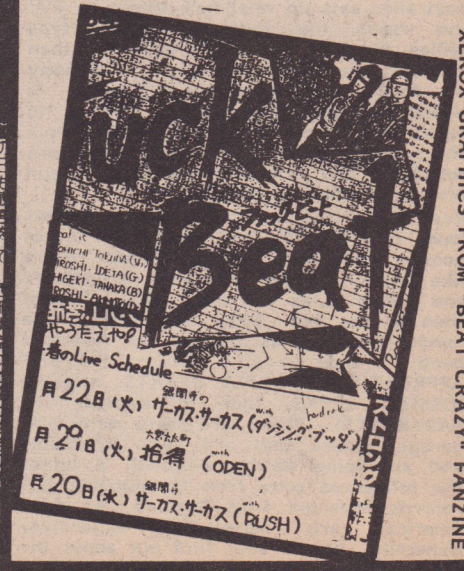


MODS



For further information on the Japanese scene, please contact :

Leathal Leather
9 East 96th St.
NY, NY 10028



XEROX GRAPHICS FROM "BEAT CRAZY" FANZINE

Dead Kennedys Tour Down Under

BY JELLO BIAFRA

We started out in Sydney, which is the largest city, and probably the main cultural hub, with Melbourne fairly close behind. Both cities have populations in the millions, and both, in the fine tradition of Los Angeles, are very, very spread out....meaning that in order to play to different people in Australia without going the arena-rock route, it meant spending 5 weeks there, basically concentrating on 4 or 5 cities, and playing all these neighborhood areas. It's kind of like spending two weeks in L.A., playing the San Fernando Valley, Hollywood, Orange Co., Pomona, Long Beach, Fullerton, Ventura, Oxnard--the land of no toilets, from what I've heard.

Australian mainstream culture is a very bizarre bastardization of the worst of American advertising and fads, with the British emphasis on superficial practicality on top of it. Imagine Texas with bastardized English accents. Access to straight media there is much greater for counter-cultures than it ever would be over here. The college newspapers there are much more radical...in Melbourne, for example, there was a very clever and viciously funny issue of one dedicated almost entirely to the issue of sexism. We were also allowed to talk to some of the straight papers and appeared on the TV news. The editing of what we said was far less idiotic than what would happen in the States, and far less sensationalistic. There was a documentary on nuclear war on the national television network that was far more scathing than anything you'd see on "60 Minutes". It was partly co-ordinated by someone, whose name I foolishly forgot, who was the American in Vietnam who Colonel Kurtz in "Apocalypse Now" was modeled after. He is now a full-time anti-war and anti- nuclear activist there. There seemed to be many Americans who have defected from their original jobs as mercenaries or exploitive businessmen, and taken refuge there.

However, your average "silent majority" Australian eats up what he's shown on TV, and reads the National Enquirer-type dailies. So he's even more apathetic than his U.S. counterpart because the economy is relatively comfortable. There's a pleasure-seeking mentality, similar to people who move to Florida. But the people who fight against all that are more tenacious and knowledgable than your average rebellious American.

Ever since rock music began, Australians have pretty much had their own scenes going- there were early rock and rollers like Johnny O'Keefe, who were as hardcore and authentic as you could come by. And then in the mid- 60's, they had garage bands that were as good as any American band, such as early MASTERS APPRENTICES, PURPLE HEARTS, and the MISSING LINKS (not to mention the EASYBEATS). There are many many 60's garage albums that are very collectable and are being slowly re-issued. A lot of the influences come from the outside, but records imported from England, let alone America, are monstrously expensive. Generally, people only find out about the big underground bands. The EXPLOITED, A.N.L., were very well-known, and CRASS was the most respected. The English pin- up mag, "Punk Lives", was very popular there, and even sold in train station news stalls. We were known because we had our albums domestically released there. And, oddly enough, FLIPPER is known over there. A lot wanted to see BLACK FLAG, a few requests for the CIRCLE JERKS, and an isolated pocket in Melbourne who were catching on to American thrash bands. There was a homemade 7 SECONDS t-shirt at one show. There are two bands who are also hardcore skateboarders, called CIVIL DISSIDENT, and the MAD FLOWERS, who play American-style thrash, including a couple of covers. C.D. does MDC's "Dick for Brains", and MAD FLOWERS does "No Words" by the FARTZ and "Glue" by SSD, as well as their own material. Because so few bands make it over there...in fact, we found, to our horror, that we were the first punk band, unless you count the CLASH, to ever tour Australia - no DAMNED, no UK SUBS, no EXPLOITED, no DISCHARGE, nothing...that's the only way a lot of people will ever hear those songs.

One other generalization that needs to be made is that there are only 4 or 5 major Australian cities...Sydney, Melbourne, Brisbane, Canberra (the capital, a model city built in the middle of nowhere), Adelaide. They're all on the eastern side. The only city on the western side is Perth. There is Darwin too, on the northern coast, but it's so far away nobody seemed to be able to tell me what goes on there. The size of the continent is bigger than the size of the continental U.S., meaning it takes ages to travel from city to city. So there's very little communication between the different scenes. There's starting to be a few record distributors getting them around, but that's about it. There is an exchange between garage rock bands in Sydney and Melbourne, and a little bit in Adelaide, but the punk bands are pretty much kept to their own cities, to the point where only one person I knew in Sydney had ever heard of DEPRESSION, the main band in Melbourne; and nobody in Melbourne had heard of PROGRESSION CULT or WORLD WAR XXIV in Sydney. One thing helping co-ordinate the punk scenes in both Melbourne and Sydney are anarchist bookshops, who besides carrying a wide variety of literature, also bring in Crass label and Spiderleg material, and sell it cheaply.

Also, there are few underground promoters like a Paul Rat, who are willing to try and build up the bands. There are people who can keep very small venues alive, and there's more power-hungry promoters who concentrate on promoting more record-company bands. But very little exists inbetween, and very few people are willing to take action to remedy the situation. Many of the bands make so little money, they don't make an effort to save and record their own record. They figure that no one would help them distribute it anyway, and wait for Godot to come along and record them. So most of the recent punk records are poorly produced, and are very hard to get ahold of.

Now to the cities. Sydney has two very interesting facets to it. It does have a good street- level punk scene, plus a wilder and slightly more violent outer-suburban scene, where WW XXIV comes from. The main bands associated with political activism and anarchy are PROGRESSION CULT, who have an ep out, and a more abrasive post-punkish one called BOX OF FISH, which is now beginning to transcend its BIRTHDAY PARTY influence. The other interesting

side of Sydney is a huge and active musical cult devoted to American 60's and 70's garage music... meaning their main influences are the STOOGES, BLUES MAGOOS, and the CRAMPS and GUN CLUB. Plus they produced a big one of their own in the late 70's, RADIO BIRDMAN, and there are several RADIO BIRDMAN clones and offshoots now. It's the most fruitful garage rock scene I've ever run across. They put an emphasis on making it sound hard and severe, rather than the glossy side of psychedelia being pushed in this country. These bands are also better at getting their own records out and travelling as well. They include the recently reformed LIME SPIDERS, who are the most extreme band of its type I've ever heard, as far as taking sixties punk and making it more abrasive and annoying as any way possible. Also, the recently defunct MINUTEMEN, whose last gig I saw, and were kind of a more morbid psychedelic RADIO BIRDMAN. Others of this ilk include the CHESTERFIELD KINGish HOODOO GURUS, and SCREAMING TRIBESMAN, who are more popish and the CELIBATE RIFLES, who come from a coastal suburb, and completely "take the piss" out of the relaxed Australian mentality. Their sound is very RADIO BIRDMAN and VELVET UNDERGROUND influenced, which they readily admit to, but unlike the macho pretensions of many of those bands, their songs are distinctly anti-macho, anti-war, and their real forte is very vicious social satire aimed at their own scene, and complacent Australian lifestyles. Also, they are the only band of the hard-edged rock n roll scene who mix well with the punks, and are respected by the punk element as well. WORLD WAR XXIV is more of an oi-influenced dance band doing a lot of covers like "Banned From the Pubs" by PETER AND THE TEST TUBE BABIES, and some of our songs. There are two very interesting fanzines in Sydney. "Treason", which is mainly political, and "Trousers in Action". The guy from "Trousers" loves to make tapes for people, and is also putting out a compilation album. Their address is c/o Phantom Records, 373 Pitt St., Sydney 2000, Australia. One other band from Sydney of note, who sound like the WILD WOMEN OF BORNEO at times, or the more esoteric side of SAVAGE REPUBLIC, are called WRONG KIND OF STONE AGE, and are one of the best morbid-ambient post-punk bands I've ever seen or heard.

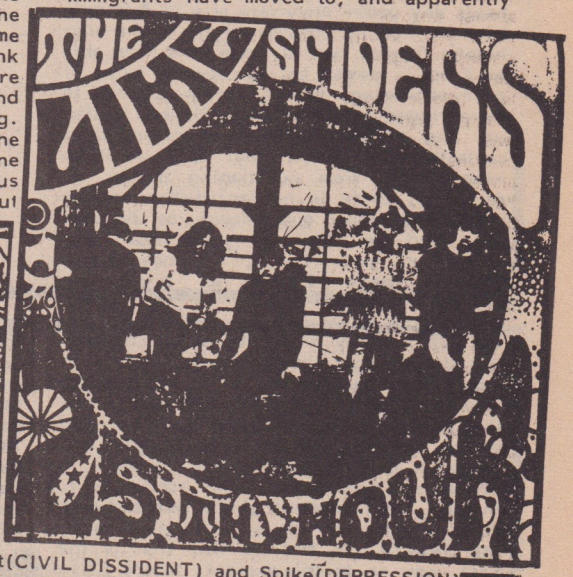
Melbourne has the more intense of the punk scenes of the two big cities. The dominant band is DEPRESSION, who are also probably the most powerful punk band we saw in all of Australia; the one band who could probably tour anywhere in the world. They have a killer album up their sleeve, I just wish they'd record it. Their sound is similar to the L.A. STAINS or the EFFIGIES, with a bit more rumbling bass and deep-throated gutsy vocals as well. The guitarist is similar to Earl of the EFFIGIES in that he comes from a heavy-metal background and is very very good at his instrument. But the way he bends his guitar makes their sound very, very unique. They are the most complete in terms of good stage presence. Their lyrics are not probably on a CRASS or MDC level, but generally in the right place with a lot of anti-corporate and anti-brutality songs. There's also a heavy- duty CRASS-styled anarchist band there, who only after two or three gigs had one of the most powerful sounds in Australia. They were called END RESULT, and they put out a mag called "Tribal Noise" that's extremely thought-provoking.

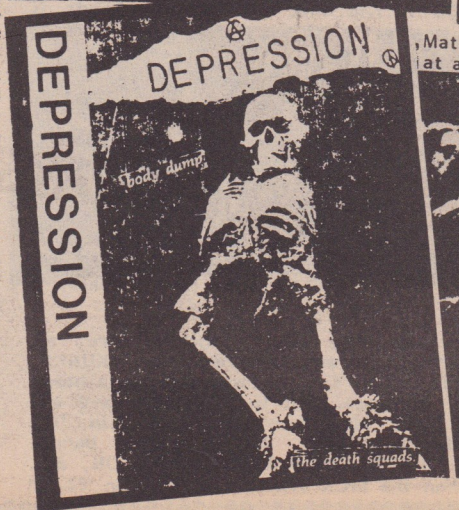
Also in Melbourne are the first bands that concentrate on American style thrash music. Both are very new. CIVIL DISSIDENT seemed to be better rehearsed, and they share equipment and practice space with the MAD FLOWERS. They are both avid skateboarders and most interested in U.S. bands, and they would probably be the most interested in corresponding with people in the States, exchanging tapes and records. Either band cab be reached c/o Mat, the singer of C.D., who lives with Tracy, the bassist of M.F., at P.O.Box 3 (13 Clancy Rd), Mt Evelyn, Victoria Austr. 3796. another person who would be most interested in American music is Anthony of PROGRESSION CULT, who have an EP out. You can write him at 189 Albion St, Surrey Hills, Sydney Austr.

Melbourne is also the city that gave us the BIRTHDAY PARTY, formed out of the punk band BOYS NEXT DOOR. They are a big cult thing over there. A couple of bands very influenced by them are SCRAP MUSEUM and the SACRED COWBOYS, who have 2 singles out. Also a pretty important part of the Melbourne scene is a rockabilly revival cult, headquartered at Hound Dog's Bop Shop, which has more obscure rockabilly re-issues than I've seen anywhere else in the world. Two bands that I can think of that have sprung from there are the CORPSE GRINDERS, who are heavily into the CRAMPS and the METEORS, and are great fun live! One of the CORPSE GRINDERS guitarists was my rock idol in Australia...Arthur, who looks like Sherman of "Mr. Peabody" fame. He had a black leather jacket with an elaborate CRAMPS thing on the back, with what looked like a kind of Pusheadish painting on it. the other band are called the WILDCATS, who sound so much like a 1957 Texas rockabilly band or Sun-style band, it's not even funny...right down to the Southern accents. they're very devoted to whatever culture they're into--very authentic.

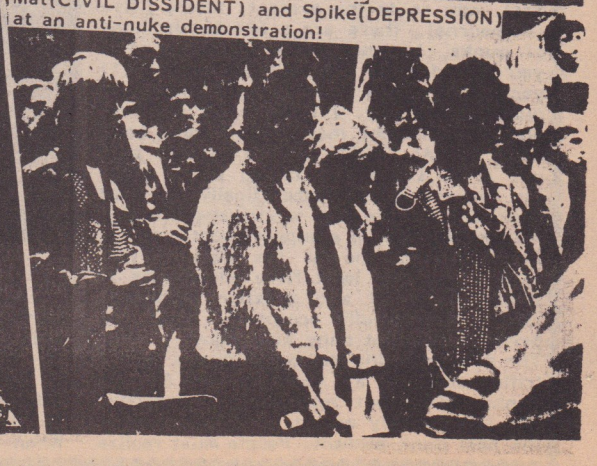
Adelaide is considered the most eccentric of the cities, meaning even most of the punks both tolerate and support some very, very unusual bands. On the punk end there is PERDITION, who are primarily slower, British influenced, and some of their material is very strong. They were formerly known as the SKUNKS, who put out a 4-song EP, one song of which appears on the "Grevous Musical Harm" compilation cassette put out by Xcentric Noise in England. PERDITION is more thoughtful than the SKUNKS were, who had a reputation for starting fights at their shows. I found that hard to believe after seeing them live. Also, the Sydneyans and Melbournians shake their heads at certain bands of eccentrics, such as the STINK POTS, who have been known to use vacuum cleaners as instruments, and their sister band PURPLE VULTURE SHIT. They share members too. Harry Butler, one of the main people behind the STINK POTS, puts out one of the longest running and most bizarre fanzines in Australia. Another band there is GRONG-GRONG. One thing about Australia, they're the only country outside of the U.S. with a warped enough sense of humor to create something like FLIPPER. On the surface, GRONG- GRONG sound a wee bit like BIRTHDAY PARTY, until you realize they're repeating the same riff over and over and over again, till people can't take it anymore. But in Adelaide, a lot of people liked them. Imagine, if you can, a singer with a black ski mask pulled over his head, with a cowboy hat, pacing back and forth on the stage growling at people for 45 minutes straight; a guitarist who just plays the same riff over and over and looks like a parody of a 50's greaser; a bass player whose sound was very similar to Will Shatter's and visually looked like Randy from the ALLEYCATS if he'd been in a mental institution doing speed for 10 years; and a drummer with a carefully quaffed 50's pompador that looked like a younger version of Tim Y. I lay awake for about two nights after seeing GRONG-GRONG, still wondering if I actually saw what I really saw.

We were supposed to go to Perth, which is about 6 hours by plane from Adelaide. It's a place where many recent British immigrants have moved to, and apparently





Mat(CIVIL DISSIDENT) and Spike(DEPRESSION) at an anti-nuke demonstration!



many moved there to get away from racial tolerance in their own country. So they brought their National Front mentality with them. There were a lot of threats coming towards us, and whether anything would have happened to us, we'll never know. The Perth police, two weeks before our schedueled visit, came in with clubs, tear gas, shields, etc, and beat the living daylights out of people at a ROSE TATTOO heavy metal show. The police then hand-delivered notes to our promoters , saying something to the effect that "if you think we had fun at ROSE TATTOO, wait till you see what we're going to do to you". Both the shows were cancelled. The only band I even heard about from there are the QUICK AND THE DEAD, who supposedly are very, very Oi!, and have an EP out. Also, the major psychedelic garage band based in Sydney, who I forgot to mention earlier, are the SCIENTISTS, who originated in Perth.

Two other bits of information--There are these places that do mail order from Australia. One of them is a store, as well as a label, called A Go Go Records/ P.O.Box 251/ Fitzroy/ 3065 Victoria/ Austr. They do have a mail order catalog. The other one functions as a rough equivalent of a Rough Trade type distributor, and I'm not sure if they do mail order or not. They are called Hot Records/ 314-316 Victoria St/ Darlinghurst/ Sydney 2010/ New South Wales/ Austr.

The last city we'll deal with is up north, and is Brisbane, capital of Queensland. It's the state that's referred to, in other parts of Australia, in hushed tones, because it's so openly racist and repressive. It's run by a state dictator, a kind of Huey Long, named Joh Bjelke-Petersen. His National Party hardly holds any power anywhere else in Australia because they're considered the right-wing lunatic fringe. But at home he's been able to keep in power by outrageous forms of gerrymandering, and is widely rumored to have rigged every election. He has beefed up the police force, and given them carte-blanche to do what they want to keep people from questioning things. In Australia, there is no constitution and no laws about search and seizure, so the cops can, and do, kick in your door, and smash up your house, if they want. They've been known to break up conversations on the streets involving 3 or more people, cause they didn't want any assembly on the street. I met many people in Sydney who had fled Brisbane because they were being pulled over and detained for a half hour or so every day. I met a lot of very warm people there, very radical in the head, but very afraid to talk. I felt safer walking around on the streets of East Berlin than I did in Brisbane.

Brisbane is also where Darren, our drummer, was picked out of a crowd of about 15 white people, and arrested for drinking in public, even though his can of beer was unopened. When Ray, our guitarist, tried to intervene, he was thrown in another police car and taken away. Also, Bjelke-Petersen's people are trying to take away the Aborigine's right to vote and own land, claiming they "haven't gotten that far up the evolutionary scale". And still, his party is kept in office. Some of his cronies, in fact the head of the Chamber of Commerce, wants to enact forced sterilization laws to kill off the Aborigines.

Bandwise, there was one very radical band that re-formed to play with us, called the BLACK ASSASSINS, who include as members people of all ages and cultural identification. Another band, who have some American thrashish tunes was PUBLIC EXECUTION, and were probably the most maniacial of the Australian bands I saw. The singer was a genuine nut on stage, with a really demented look in his eye, something you only usually find in Americans. Then there was MYSTERY OF SIXES, a very crude psychedelic band with a singer who did things with his voice that reminded me of Middle Eastern music. And they had some satanic overtones to them, along with a plastic doll they brought on stage with them with "666" on its forehead.

There is no real scene in Brisbane at the moment, but in the '77 Australian punk scene, the wildest bands were from there...the SAINTS (who conquered the world), PSYCHO SURGEONS (later to become the LIPSTICK KILLERS), and the VICTIMS. Summing up Brisbane, all I can say is it was the closest thing to a heavy, heavy, junta-style police state I've ever been in. I was looking over my shoulder a lot!

Punk star held after city show

BLACK punk rock idol Darron Peligro claimed last night his controversial arrest in Brisbane was triggered by racial tension.

By JAMIE WALKER

Darron, a member of the American band Dead Kennedys, was handcuffed and arrested outside Festival Hall on Saturday night for allegedly using obscene language and resisting police.

Another Dead Kennedy musician, "East Bay" Ray, was also detained and charged with disobeying a legal directive after he asked to accompany the arrested drummer to the watchhouse.

Darron and Ray last night told of their arrests, which occurred only minutes after the packed concert's finish.

Darron said: "I was walking down the street with an unopened beer in my hand when a couple of policemen in a car waved me over.

"I just looked the other way and kept walking because I didn't want any trouble.

"The next thing I knew the cops came up behind me and put me under arrest — no reason, nothing."

Darron, 24, believes he was arrested because he is black. "There were other people standing around with open beers but the police didn't hassle them," he said.

Guitarist Ray was detained after he complained about Darron's treatment to a plain clothes officer.

Both performers were granted bail and are to appear in Brisbane Magistrates' Court today.

Darron Peligro (left) and "East Bay" Ray: to face the court today.

VICTORIA-G'day from the lucky country! But don't forget that Australia is also the land of thousands of dispossessed aborigines, the land where Bob Hawke won the election with a strong environmental policy, yet negotiates with Reagan and continues to let uranium mines operate.

There is a punk scene down here as well. In fact, the first punk single released as a PUNK record was by an Australian band, the SAINTS, in mid-76. But that is the past, now on to the present. Where I live (Melbourne), there are a few bands, tons of punks, but not many places to go if you're under 18. I'm well under that (11 years old), and the youngest anarchist punk in the city. I used to be the bass player/vocalist for the youngest punk band here, ROYAL FLUSH, who've recently split up. After 3 years of trying to get gigs, the parent interference finally cracked down on us. The last straw came when we had to miss out on a support spot with the DKs, due to one of the parents (not mine). They at least have allowed me to think for myself and question authority, rather than blindly accept it. This is a privilege that not many kids enjoy.

The politics of the Melbourne punks seem a trifle confused at the moment. All the punks talk about rebellion and anarchy, but then blindly accept or are amused by the nazi punk element. People must realize that anarchy and fascism are completely different forms of politics. Perhaps the nazi punks do it as a joke, but I think they've missed the punch line.

Hardcore started to appear here about 1980, arriving in Adelaide first with a few bands like the SKUNKS, SPELL, etc. Melbourne HC really came in with bands like the SICK THINGS,and CORPORATE BODY. The link between the bands is obvious. The SICK THINGS were real vitriolic thrash, whereas the SKUNKS, SPELL, and C.B. showed signs of a heavy '77 influence. But the Adelaide wave was in '80, Melbourne caught on in '81. Adelaide still has great bands: PERDITION, DEBORTION, HEAD ON, etc. When the SICK THINGS reformed in '82 for one gig, they ushered in a new breed of Melbourne thrash: DEPRESSION, YOUNG OFFENDERS, WANK (once called FUNGUS BRAINS). There are some other bands I never got to see: DOGS OF WAR, VIRGINS, BRADY BUNCH. Spit of D.O.W. is now in the MESS; Geoff of SICK THINGS formed CRIMINAL YOUTH, then joined WHITE ELEPHANTS.

ROYAL FLUSH-Tim (me) on bass, Roman, right, on guitar

I've been doing a fanzine for a few years now; it's called "Punk Purge;Teddy Boy Tales", and is 20¢. Another zine is "Regression", who've put out an excellent tape by DEPRESSION (who'll have a single out soon, as will the MESS). They'll also have out a tape compilation of all the Australian (ans some New Zealand) bands. Their address is: Alby/ 19 McKinley Ave/ Malvern/ Victoria 3144. "Tribal Atrocities" is a new one, an anarchist punkzine. In Adelaide, there's one guy, Harry Butler, who does quite a few zines, the best of which is "D.N.A.". He's also been doing some comp tapes, so get in contact c/o The Record Centre/ 6 Rundle Arcade/ Adelaide 5000. In Perth, there's also a scene, which is mainly Oi! influenced: QUICK & DEAD. MOB VENGEANCE, and a recently defunct HC band, THRESHOLD OF PAIN. Anyway, anyone who's interested, please write back. OK, see you later.

Tim Hemensley/ 24 Urquhart St/ Westgarth/ Victoria 3070/ Australia

THE MUSIC MACHINE

SIXTIES PUNK
THE SNARL MEETS THE PSYCH
OF CHARLES LAMEY

THE SHADOWS OF KNIGHT

In the mid-sixties, the entire world had succumbed to the overwhelming impact of Beatlemania. If you had your cut in a neatly trimmed mop, talked with a cute cockney accent and were in a band you stood an amazingly good chance of becoming a star. So it was in '64-'65.

Almost overnight, in just about every town, America responded to the British invasion. Hundreds of teenagers picked up guitars and drums, grew their hair long, and bought clothes that reeked of Carnaby Street - except for the fact that they were purchased at the local Penny's. These kids had seen the fame, fortune, fun, and girls their British counterparts had, and they wanted their fair share.

For the most part, this new breed played blues inspired rock. Of course, they never heard the originals; they learned from the new masters, such as the ROLLING STONES, PRETTY THINGS, ANIMALS, etc. Willie Dixon? Muddy Waters? Oh yeah, those guys write for the STONES. Image was what it was all about and while these kids might not have been the smartest, they knew Muddy Waters didn't wear Beatle boots and strum a Vox Phantom.

By learning the blues via white Englishmen and often singing in fake English accents, the whole thing accidently enough became a genre unto itself. As sixties punk evolved, the R&B/merseybeat influences faded and the groups went off on different tangents like folk-rock (LEAVES), street punk (STANDELLS), psychedelia (CHOCOLATE WATCH BAND), and pop(CRYAN SHAMES). The best of all the different offshoots retained their raw punk edge, simply because they were rebels from start to finish. It's unfortunate that many of today's punks regard everything from the sixties as part of the Woodstock hippie generation, because the bands we're going to talk about were basically teenage and full of frustration and contempt for the rules they were forced to live under.

There was plenty to be angry about, too. America was very conservative and didn't respond well to the new youth rebellion of long hair and colorful clothes. As most of the garage punk scene emerged from the suburbs, there were still scores of greasers leftover from the fifties who got their kicks from ganging up on a kid with a "BEATLE" haircut, beat the shit out of him and then cut his hair off. On top of that, every school had dress codes, which meant no long hair (guys had to sick their hair back and comb it down after school was over), no jeans, no t-shirts, no Beatle boots and for girls no mini-skirts. The future looked bleak, as one could either go to college or Vietnam.

Music was a good way to get rid of frustration. What started out as pure imitation rapidly became unique. The garage punks had a biting, tension-filled sound few British groups ever equalled. Other countries, most notable Canada and Australia, had healthy punk scenes, but they were no match for what was going on in the States.

It's highly unlikely those who were involved in all of this had any idea they were creating what might end up being the most vital and imaginative time in American pop music. But, through one-off singles, scattered albums, blurbs in teen magazines, and memories of those who lived through it, we can piece this history together. Unlike today, where there's a critic on every block, the mid-sixties lacked music writers who wanted to document what was going on.

In 1972, musician/historian Lenny Kaye (later of PATTI SMITH GROUP fame) collected some barely remembered one-shot gems from sixties American punk bands onto a 2 -record set. This seminal release was titled Nuggets, and its importance can not be overstated. In the liner notes he named the genre, Punk Rock. Here for the first time since rock criticism started to snuff out the innocence of rock and roll, artists like the SEEDS, SHADOWS OF KNIGHT, LEAVES, MOUSE & THE TRAPS, etc. were given the respect that was due them.

Nuggets had rock fans, who were sick of the bland, sensitive singer songwriters or pretentious progressive rock bands, running to every bargain bin, flea market, and garage sale to find those wild sixties sounds. What was truly amazing about all this was how little we all knew about sixties punk. After picking up the obvious, such as the MUSIC MACHINE's "Talk Talk," Q MARK & THE MYSTERIANS' "96 Tears," LEAVES' "Hey, Joe," etc. we were soon flipping out over the non-hit bands like the DEL-VETTS, CHOCOLATE WATCH BAND, THE E TYPES, THE MOURNING REIGN, and literally thousands of others. It's been a labor of love for punk collectors to piece together its story. It would be foolish to attempt in a magazine article to write the complete history of punk. The subject is crying out for a book, which noted garage punk enthusiast Greg Shaw is hard at work on. No, this will basically be an overview of a genre that has a rabid following but little printed documentation. Fortunately, with the glut of reissues, now is the perfect time to start collecting sixties punk. Through the hard work of labels like Voxx, A.I.P., Rhino, Edsel, Line, Star-Rythm, Bona-Fide, and lots of others, it seems as if every sixties punk record of merit will soon be back in circulation.

But I hope this article will do more than have some readers pick up reissues. One of the reasons Maximum R&R decided to run this feature is the fact that sixties punk and present day punk have a lot in common. Musically, groups like RF7, CIRCLE JERKS, BLACK FLAG, and others are the logical extension of the SONICS, STANDELLS, and SHADOWS OF KNIGHT. Considered misfits by a cruel society, today's punks, like those before them, play music to rise above the idiots who continue to try to stomp them out. Hopefully, when reading this, those who are involved in today's scene will learn from the mistakes that killed the garage punks of the sixties.

Though the music is close to being twenty years old, garage punk still sounds fresh and exciting. Lack of communication between different cities kept everything from being totally organized, yet the vinyl that was left behind shows that every section of the States was contributing to the garage punk revolution. Let's go on a trip, back to another era.

THE CONDENSED HISTORY OF PUNK

Who started the punk movement? I'm not sure if there's an answer. A group like the WAILERS were having hits in 1959, and the STANDELLS were around, making records, in the early sixties. Probably the greatest punk of all-time is Jerry Lee Lewis, who continues to be one of the most celebrated bad boys of rock and roll. Yet, these early attempts weren't part of a total scene, just proof that the best rockers are punks deep down inside. A scene didn't take form until the BEATLES, STONES, ANIMALS, KINKS, and millions of others invaded our shores. Then, every town had dozens of working bands. A good example is where I grew up. Its population was under five hundred, yet there were five punk bands. It was the same all over.

American garage punk lasted several years, but its main period of success took place in 1966. Records were finding their way onto radio playlists and a large number of singles were actually slipping into America's top ten. It was a thrilling experience to turn on the radio (AM only) and hear SAM THE SHAM's "Wooly Bully," the STANDELLS' "Dirty Water," or the BLUES MAGOOS' "We Ain't Got Nothin' Yet." The youth market was huge and radio, unlike today, knew its audience and quickly capialized on it.

Although 1966 was a stellar year, garage punk was doomed to be destroyed. It wasn't one factor that killed it off, but, instead, many. As can be expected, the major labels helped to ruin things. They signed bands that were raw and rockin', made them cut ballads, stuck strings on, and, in many cases had sessionmen play the instruments and just allowed the guys to sing. A few groups, like the AMERICAN BREED, had hits, but this watered-down punk sound never amounted to much. It was quite sad to hear how some groups ended up.

Another thing that brought about its premature end was rock criticism. Journals like Crawdaddy and especially Rolling Stone avoided garage punk like the plague. "TheJEFFERSON AIRPLANE are serious artists, but the ELECTRIC PRUNES are a bad joke, so they'll never grace our pages." That kind of logic stunk. Those two magazines were the backbone of the hippie movement spreading across the country and in its wake were left punk groups who couldn't change with the new trend or punk bands who tried to change but sounded so stupid they only hurt their own cause. Everyone was so geared to having actual hits that it never occured to them they could continue to survive on their cult followings. The final nail in punk's coffin was the demise of good rock and roll AM radio. FM was touting the new underground and AM's format was no longer top-100 but more like top-fifteen. There was enough room for the major labels to continue having hits, but the tiny independents, who were the ones who really brought garage punk to the masses, were driven to bankruptcy. It was fun while it lasted.

INDIE LABELS

Just like today, major labels in the sixties were scared to take chances. So it was up to the brave independents to nurture and develop the garage punk scene. Small businessmen looking for their own "BEATLES" formed labels, signed and recorded bands and found it was rather easy to attain regional success, even if the record didn't catch on nationwide. A few, like Original Sound with the MUSIC MACHINE, GNP Crescendo with the SEEDS, Dunwich with the SHADOWS OF KNIGHT, and Cameo Parkway with Q MARK & THE MYSTERIANS, were fortunate enough to go all the way into the national charts.

Indie labels in the sixties were plagued with the same problems that haunt those operating today. Payment from regional distributors was always slow and in some cases they were lucky to get any money at all. One might have a huge hit and not even get paid for it. With cash flow problems, the little guy found it nearly impossible to promote his current record, let alone fully develop the careers of those on his label. Consequently, the sixties were full of huge hits that were never properly followed up.

Though the indies were the foundation of garage punk, the majors did contribute. There were plenty of fine hits. PAUL REVERE & THE RAIDERS had a string of classics like "Steppin' Out," "Just Like Me," "Hungry," and "Kicks" before Columbia turned them into wimps and made Mark Lindsay a teen idol as opposed to a teen punk. Mercury had the fantastic BLUES MAGOOS, whose vision of psychedelic-punk is only staring to be recognized by historians and fans as some of the finest of its period.

Still, the majors were usually dumb. The REMAINS toured with the BEATLES, blowing them off the stage several times, yet Epic couldn't get their album out in time to capitalize on the publicity. Capitol, safe with the BEACH BOYS/ BEATLES/ PETER & GORDON, didn't know how to sell Boston's the LOST, so they issued a couple of singles and quickly forgot about them. To this day, they're sitting on an unreleased album that punk fanatics would love to hear.

There are plenty of other stories. Nothing ever changes, either, as today indie labels often work hard to build an artist only to have them devoured by the corporate monster and made to go limp in order to appeal to program directors.

MEDIA

Prior to Rolling Stone and Crawdaddy, there wasn't much of a rock press. The only national exposure one could hope for was through teen magazines that were usually aimed at girls. Rarely was there talk about influences, equipment, recording techniques, and so on. Instead, we could learn things like Ronnie Magoo's fave color or where Jim Sohns likes to go on a date. Cute, but these guys weren't the dorks the teen magazines made them seem like.

But it wasn't as bad as I'm making it sound. There were a couple of dynamite local publications. KRLA's The Beat was a great place to read about the Los Angeles punk scene. The station later published editions in other cities. Theirrecord chart might not have been the most accurate - with countless punk records getting in the top forty, but it was the most fun. The Beat lacked a strong critical stance, but it captured the spirit of the times nicely. In Boston, there was the New England Teen Scene, a rag that had great interviews with little knowns like the ROCKIN' RAMRODS, LOST, FLAT EARTH SOCIETY, and the ONES. Vox Instruments published a newsletter/ catalog that not only promoted their instruments, but also the groups who endorsed them. Now that might not seem like much, but everyone from the STONES/ BEATLES to the CHOCOLATE WATCH BAND/ SEEDS used Vox, so there were plenty of cool stories to read.

Hit Parader was the best national zine for garage punk, but even they didn't fully understand it. Their hearts were mostly in England's R&B scene and American folk-rock (they worshipped the LOVIN' SPOONFUL and JIM KWESKIN JUG BAND). One group they did support were the BLUES MAGOOS, but they constantly put down QUESTION MARK & THE MYSTERIANS and the COUNT FIVE. Nevertheless, Hit Parader in the sixties was a great magazine.

Radio was really cool. Stations weren't programmed into tight playlists, so d.j.'s could spin stuff they actually believed in. This resulted in countless hits that no one else ever heard of. A band like RICHARD & THE YOUNG LIONS could have a smash in North Jersey/New York with "Open Your Door", but in nearby Philly not even get played once. D.J.'s seemed to know something about the music they were playing, which made it even better. By encouraging local success, AM radio was one of the prime reasons this was a creative time in American rock. When the scene lost its support, it quickly faded.

Believe it or not, television was extremely important to garage rock. Long before anyone thought of MTV, punkers were given national exposure via the tube. A few of the early punkers made it onto both Shindig and Hullaballoo (two shows MTV should have the decency to rerun). After that, Dick Clark had his two biggies, American Bandstand (for the big hits) and, more importantly for us, Where The Action Is. The latter show had great performances each weekday from some of the best sixties rockers--punks as well as British bands, folk-rock, soul, etc...It was an amazing show. Later on, Dick gave PAUL REVERE & THE RAIDERS their own program, Happening '68, but despite some

brilliant performances and televised 'battle of the bands', time has passed this program by. Dick Clark has all these shows and should make them available to the public, either on video cassette or cable TV. It's a crime these shows are collecting dust.

Saving the best for last was a show syndicated out of Cleveland called Upbeat. This was a garage punk enthusiast's dream come true, as all the greats performed on this one. I can remember seeing The SHADOWS OF KNIGHT, MAGICIANS, and The CHOIR. The program was hosted by Don Webster and I'd love to see them again.

Every city had its own dance programs that usually featured big name guests, as well as local faves. Some like Lloyd Thaxton's, Jerry Blavat's, hy Hit's, and Clay Cole's even had brief flings with syndication.

Movies also used garage punks for party scenes. Some of the many who can be found during a late night beach or drug picture are the LEAVES, BEAU BRUMMELS, STANDELLS, SEEDS, CHOCALATE WATCH BAND, BARBARIANS, etc. Also, don't miss the legendary flick Riot On Sunset Strip, which was based on the Sunset Strip's garage punk movement. The T.A.M.I. Show Movie (Teen Age Music Incorporated) is another great one.

TOURING/CLUB SCENE

This was an early stage of rock, so this wasn't very well organized. Many groups had singles on the charts, yet were playing high school gyms and county fairs. Others got to open shows for bigger bands. When groups like the BYRDS, STONES, or PAUL REVERE & RAIDERS toured, they often used local punks like The LOST, ZAKARY THAKS, or The REMAINS to open the shows. Dick Clark had his "Caravan of Stars" tours that featured lots of great punk bands as well as the regular RAIDERS, DON & THE GOODTIMES, The ROBBS, and The HARDTIMES.

There were clubs for teens as well as nightclubs for the older set. Just about every major band played the Whiskey, ans add to that Ciro's (home of The BYRDS/LEAVES) and It's Boss, and one can see why the Los Angeles scene was so active. Boston had the Tea Party and The Rat, and New York had the Cafe Au Go Go and The Night Owl. Every city seemed to have at least one spot to hang out and catch good bands.

For the groups that didn't break out nationally or even very big locally, there were the "battle of the bands". Here, young groups would fight for top honors against other locals. The prize was usually a recording contract with a local indie label. Kids would pack halls that would feature a dozen or more bands who aspired to be the next STONES. Many of these shows were recorded and today are some of the most sought after artifacts of the garage era. Listening to these records, one thing is obvious, most of the groups were terrible. Yet, there was such a fresh enthusiasm to their playing, they're usually worth whatever effort it takes to

the SONICS BOOM

locate them. Not only was this an opportunity to see and hear undiscovered garage punkers, but it also gave a big boost to the local music community. For a day or two, kids could be stars at their school, which was a great way to escape the reality of homework and tests.

FASHION

This was equally as important as the music, which is probably true of any musical change. For guys it meant growing your hair into the mop-style. ROLLING STONE Brian Jones was considered to have the best, so those who came the closest to copying his were usually very popular. Of the American punks, Joe Kelley, bassist of the SHADOWS OF KNIGHT, and all of the BLUES MAGOOS had great mops. It was nearly impossible to see their eyes. Those who didn't have long bangs and hair over their collar usually grew the front of their hair until it reached their chin, then they combed it to the side, allowing it to fall in their face as they played. Later on, as styles changed from punks to hippies, guys started parting their hair in the middle and growing it past their shoulders. But that's another story.

Girls weren't active participants in garage punk, as this was male dominated as far as bands were concerned. However, the audience was mostly female. A lot of guys were offended by the hair and dress of the bands, but the girls adored these guys who looked like their British idols. So, the girls who followed the scene tried to please the bands and they worked hard at dressing like English girls, or "birds", as they were called then. Hair was worn long and straight. If you had some natural curl, just iron it out. Instructions for this complicated operation could be found published in teen magazines. Dresses were worn as short as possible (or as short as school officials would allow) and boots were a must. Optional, but no less important, were belys with wide buckles and corduroy "mod" hats. If you were told you resembled Marianne Faithful, then you knew you succeeded.

Other than the previously mentioned hairstyles, guys usually wore wide-whale coduroy pants, unless they wanted to look truly sinister-- then it had to be black jeans. Shirts were colorful (stripes, polka-dots, or paisley) and they sometimes had puffy sleeves. Like the girls, guys often had wide belt buckles and corduroy caps. For the feet, it had to be imported "Beatle boots", with their high heels and pointed toes. If you were in a prep school band, then desert boots were fine.

Instruments were also a major part of fashion. as mentioned before, many groups were sponsered by Vox Instrumants, so these were the tools of trade for the garage punks. Vox instruments might not have had the best sound or were not the easiest to play (the action on the necks of the guitars and basses were horrible), but they were, by far, the coolest looking. Remember, image was always a key factor. Other guitars that were popular were Rickenbacker (especially 12-string for folk rock), Fender (Stratocasters/ Telecasters/ Jaguars), and Sears' Silvertones. For compact organs, it was either Vox (Jaguar/ Continental) or Farfisas. Amps were either Fender (Twin Reverb/ Super Reverb/ Bandmaster) or Vox (Super Beatle/ Buckingham).

There doesn't seem to be anything left to say, except it's time to talk about the various local scenes and meet the groups who created garage punk. Remember, this is an overview, so I hope seasoned collectors won't complain that I left out a hopelessly obscure band with one terrible single that they might personally like. With that in mind, let's visit....

PACIFIC NORTHWEST

It's quite possible the first punk groups emerged from this region. Instead of battling the British, in the late '50's strong, rough instrumental groups like the WAILERS ("Tall Cool One") were providing an alternative to the pop that briefly seemed to have replaced rock. Live bands ruled the area, and dances were packed to hear these bands.

By the time garage punk swept the country, the Northwest had plenty of veteran musicians who were ready to combat the English invasion. Northwest groups such as the SONICS, WAILERS, PAUL REVERE AND THE RAIDERS, The KINGSMEN, and DON & THE GOODTIMES were the finest, as they took the harder-edge approach, like Britain's KINKS, YARDBIRDS, and PRETTY THINGS.

Tacoma, Washington's The SONICS were fronted by a wildman by the name of Gerry Roslie. they had several albums, and with classic tracks such as "Psycho", "The Witch", "Strychnine", and "Boss Hoss", they're still a major influence (check out the CRAMPS). Roslie was a moody vocalist who could shout with the best of them, and the band gave him a solid, no nonsense support. They just blasted away. The SONICS' music wasn't pretty, but it was essential.

The WAILERS, who were also from Tacoma, had their big hit, "Tall Cool One", in '59, but they adjusted to the punk revolution very nicely with several strong albums. Three of their tracks you should hear were recorded for the prosperous Etiquette label, and they are "Dirty Robber", "Bama Lama Loo", and "Out Of Our Tree". Maybe they weren't as vicious as the SONICS, but the WAILERS had plenty to offer. In case you're wondering, these WAILERS pre-dated Bob Marley's band.

Portland's KINGSMEN are of course remembered for having the hit version of the most covered garage punk song, "Louie Louie". This simple, three chord exercise of sexual arrogance is what the punk scene was all about. This little song was the subject of an F.B.I. investigation for lewdness, and was banned by numerous radio stations. But the teens bought it despite what their parents told them, and it was a huge hit. Although other bands had finer versions of Richard Berry's classic R&B number, the KINGSMEN deserved to have the most success with it (that is until BLACK FLAG cut it). The KINGSMEN had lots of killer tracks, like "Night Train", "That's Cool That's Trash", and "Long Green". A good non-hit re-issue of theirs is A Quarter To Three, where you can hear the KINGSMEN blast away on punk standards such as "Satisfaction", "Hang On Sloopy", and "Poison Ivy".

For my money though, the greatest from the Northwest were PAUL REVERE & THE RAIDERS. Though they had their greatest success while on Columbia records, their early singles/albums on a variety of small labels were stark rockers. Their finest moments came after Paul Revere convinced his young saxaphonist, Mark lindsay, to put down the horn and start singing. For several years there was no stopping them, as "Steppin' Out", "Just Like Me", "Hungry", "Great Airplane Strike", "Ups And Downs", and of course "Kicks" were brilliant punk hits. Then something weird happened. One by one, members started leaving the band, and Columbia saw fit to bill them as PAUL REVERE & THE RAIDERS WITH MARK LINDSAY. Earlier, he had been the voice of punks, but now his sole purpose was to play up to the sexual fantasies of 12 year old girls. The music got wimpier with each release, and this great punk group became about as relevant as JAY & THE AMERICANS. One of the biggest crimes in punk was the slow, painful decline of PAUL REVERE & THE RAIDERS.

CHOCOLATE WATCH BAND

SAN FRANCISCO BAY AREA

Northern California had a healthy garage punk scene too. Maybe there weren't as many bands, as say L.A., but the records that did emerge were of high quality. On commercial terms, the most successful Bay Area group were the BEAU BRUMMELS-(remember, this was preceding the flower power era of The JEFFERSON AIRPLANE, GREATFUL DEAD, MOBY GRAPE, and COUNTRY JOE & FISH). Recording for the local Autumn label (who put out a great S.F. punk compilation called San Francisco Roots that featured the BRUMMELS, along with other local classics like The VEJTABLES, GREAT SOCIETY, etc), they chalked up several hits ; "Laugh Laugh", "Just A Little", and "Don't Talk To Strangers". Their sound was an eerie hybrid of Merseybeat, folk-rock, and simple pop that highlighted the unique vocals of Sal Valentino. A recently released collection, From The Vaults (Rhino), shows the BEAU BRUMMELS to be capable of rocking out, but during their reign they decided to stick to their haunting pop tracks.

Hardcore collectors would probably say the best of the area came from San Jose, where The CHOCOLATE WATCH BAND held court. The WATCH BAND could produce some of the best STONES-copy garage punk ever, as "Let's Talk About Girls" and "Sitting There Standing" attest. They could also deliver some nice, pleasant folk-rock like "Baby Blue". But their albums are only near-perfect, as The WATCH BAND also used to do longish, boring psychedelic jams. The Best Of (Rhino) is a good starting place and shows why collectors speak so fondly of the CWB. Having tasted their music, I'm sure many of you will hunt down their 3 LPs (actually, skip their third, One Step Beyond) and non-LP singles.

San Jose had lots going for it, as there

were a number of killer bands giving garage punk a good name. The E-TYPES had plenty of local success with "I Can't Do It", "Big City", and the fab "Put The Clock Back On The Wall". But they couldn't spread their magic outside the area. The same can be said about WILLIAM PENN, who put out several great records, including "Blow My Mind", which is long overdue for being re-issued. the MOURNING REIGN were great with "Satisfaction Guaranteed" and "Evil Hearted You". The BROGUES are best remembered for being the breeding ground for some future members of QUICKSILVER, but their singles, especially "Don't Shoot Me Down" and "I Ain't No Miracle Worker" show them to be worthy of praise in their own right.

Two San Jose bands who did have national success were YARDBIRDS-clones the COUNT FIVE, with their rough, heavy guitar riff- laden "Psychotic Reaction" and one decent album; and The SYNDICATE OF SOUND with their frantic folk-rocker "Hey Little Girl" (covered in the seventies by the DEAD BOYS). Both seemed to have the drive and talent to become potent forces, but sadly, neither could live up to the potential.

Judging from the records, San Jose was a fun scene with plenty of dynamic, personable groups. When listening to all this stuff, it's clear teenagers there had a lot of excellent music to hear at teen clubs/dances. Someone should do a San Jose compilation to document this music.

The Bay Area had other hot spots besides San Jose. In Sacramento there was OXFORD CIRCLE, whose "Folish Woman" was a punk classic. Drummer Paul Whaley ended up in BLUE CHEER, and other members are recording engineers--including the recent 12" by TRUE WEST. The NEW BREED seemed to have hit potential with "Green Eyed Woman" and "Want Ad Reader", but no dice.

The East Bay had, of course, the GOLLIWOGS, who later changed their name to CREEDENCE CLEARWATER REVIVAL, and had a whole slew of hits. their early BEATLE-inspired singles were collected on a Fantasy label album. It's good stuff. In 1965, The HARBINGER COMPLEX started recording and playing. they later became ballroom regulars, but couldn't expand much further. Their releases have stood the test of time. Other groups that had their moments in the sun were the DAILY FLASH, The MYSTERY TREND, and The MOJO MEN.

LOS ANGELES

Although every section of the States has its fanatical collectors/followers, Los Angeles has to be, in my eyes, the best city for sixties punk. It had such a vibrant scene that was constantly fueled by the media, large number of clubs, and dozens of indie labels. There were literally hundreds of bands in the L.A. region, making records, getting press, making cameo appearances in drive-in films, and living the life of stars. Of course, few made much of an impression outside the city limits, but there's plenty of promo vinyl waiting for us to discover what we missed the first time around. The excellent collector label A.I.P. is doing a series of L.A. 60's punk compliations. The first three volumes are now out, showing the evolution from R&B inspired dance punk to teenage punk to flower power punk. It's a fine series that is well worth buying.

Los Angeles had more than its share of national success. Although not completely accepted by collectors as part of the scene, the BYRDS and LOVE were, nevertheless, very important. The BYRDS invented folk-rock and instantly became a major influence--equal to the ROLLING STONES/PRETTY THINGS--on all the younger garage bands. Listen to their early demo tapes, which were released as Preflight on Together Records, and the BYRDS were a pretty fair garage band themselves (especially "You Movin'"), but this quality was drowned in Terry Melcher's sophisticated production. the BYRDS also caused bands to lean towards psychedelic- punk when they issued their two classics, "5D" and "Eight Miles High". LOVE had some minor chart success, but it seemed most of the people who bought their records were other bands, because there were lots of covers of LOVE songs. Like the BYRDS, LOVE helped encourage folk-punk and psychedelic- punk. Unlike the BYRDS, LOVE could have a nasty, cutting edge, which was the result of leader Arthur Lee's fascination with early Mick Jagger.

On the street level, L.A. had three killer garage punk groups that found limited national success. The three were The MUSIC MACHINE, The STANDELLS, and The SEEDS.

The MUSIC MACHINE were a moody bunch that were the epitome of cool. Wearing all black and their hair neatly trimmed into a bowl shape, their "gimmick" was each one wore one black leather glove. Sounds kinda silly now, but this did give people like Dick Clark something to talk about during interviews on Bandstand. As for vinyl, the MUSIC MACHINE were superb when they did their originals, and on covers just so-so. Their sound featured the frantic interplay of guitar and organ. the original material, which was composed by guitarist/vocalist Sean Bonniwell, was tough and aggressive. Several tracks, "People In Me", "Wrong", "Double Yellow Line", were truly awesome, but their classic "Talk Talk" was the absolute ultimate in punk greatness. Sean could barely keep his vocal under control as he angrily spat out each word. Few records have ever matched the intensity of this gem. Unfortunately, their choice of covers was rather lame, keeping their debut LP from being perfect. Still, most of that album comes highly recommended, as do several tracks on their second album and some non-LP sides.

The STANDELLS got an early start. They were playing R&B-styled dance rock in '63/'64, making records and doing guest shots in films and TV (Munsters--check reruns). But it was in '65, when they hooked up with producer Ed Cobb, that things started falling into place. Cobb composed "Dirty Water" for the STANDELLS and, as the cliche goes, the rest was history. By the summer of '66, it was near impossible to listen to the radio for an hour and not hear "Dirty Water" at least once.

Ed Cobb gave the STANDELLS a meatier sound and beefed up the vocals. More importantly, he gave what all great garage punkers had-- a fuzz sound, courtesy of a fuzz box. this little invention was used more by punk groups than anyone else. the lead guitarist would plug his guitar into this magical box, which in turn was connected to his amp. When turned off, the sound would be normal, but when he turned it on (by stepping on a switch), he got a distoted, "fuzzy" sound that was the basis of all guitar riffs in punk. If you listen to all the records I'll talk about in this article, I bet most, if not all, had a guitarist who used a fuzzbox. When the STANDELLS picked up this sound and left their dance- rock behind, they became an important force.

After the success of "Dirty Water", they had a few smaller hits, "Sometimes Good Guys Don't Wear White", and the arrogant minor classic "Why Pick On Me", and toured with the ROLLING STONES. But then they blew all credibilty when they issued The Hot Ones, an abysmal collection of then current hits. Many considered The STANDELLS to be L.A.'s equivalent to The STONES, but hearing them play crap like "Eleanor Rigby" was like getting a knife in the back.

History proved this to be a major mistake for them. They released some solid punk singles after this, "Try It" and "Barracuda", but no one cared. Rhino has just released a Best Of album that belongs in every collection of garage rock.

The SEEDS were so basic, people often mistook them for being dumb. Granted, the music on all their songs sounds the same, but that doesn't erase the style and class The SEEDS possessed. Lead singer Sky Saxon has become a huge cult figure. Though he hasn't done much in recent years, people regularly trade stories about him, and if only half of these stories are true, Saxon more than lived up to the cryptic promise he showed on the various SEEDS albums.

Surprisingly enough, The SEEDS albums (all on GNP) have never gone out of print, so it's easy for us to see why Sky became a legend and what led to the group's eventual downfall. their first LP came out in early '66 and it was an explosive start. The line- up of Vox organ, guitar, drums, and vocal (later "borrowed" by the DOORS, whose singer Jim Morrison was an avid SEEDS fan) gave them a sound that instantly set them apart from the usual two guitar, bass, drum line-ups. All the tracks seem to have the same organ and guitar breaks, which only enhance the primitive charm.

Actually, the arrangements were secondary. The SEEDS survived on their taut, angry anthems like "Can't Seem To Make You Mine" and the obvious classic "Pushin' Too Hard" that were sung in Sky's animalistic voice. He would snarl,

SAM THE SHAM and the PHARAOHS

"Sometimes You Just Can't Win"

"Mouse and The Traps"

yelp, and mumble so much that half the time he sounded like a wounded animal and not the vocalist of a popular rock and roll band. His carefree attitude and loose approach only added to the mystique of The SEEDS. They didn't care either, 'cause "pushin' Too Hard" was a legit hit.

Their second LP, Web Of Sound is also worth picking up, but after that things started to crumble. Sky became obsessed with flower power, and the resulting album, Future, was a confused, jumbled mess. Saxon added horns, strings, and sitars to his now patented "Pushin'" riff, but it never came close to working. After that failure, he continued to dig a deeper grave by trying to cash in on the "white blues band" craze that was sweeping the nation. Full Spoon Of Seedy Blues is about as phony an album as one will ever hear. It really is insipid. The SEEDS did end on a high note with a strong live album and some interesting singles for MGM. But, The SEEDS' audience had long vanished.

The also-rans on the L.A. turf were no less impressive. One has to feel, with a few breaks, we'd be praising The SONS OF ADAM, The LYRICS, The BEES, etc., as collectors do with above mentioned triumverate. the SONS OF ADAM released several fine singles that were heavily inspired by the YARDBIRDS. They also had a cool, crude version of the MONKEES' "Tomorrow's Gonna Be Another Day". The SONS OF ADAM grew into the also worth seeking out OTHER HALF., who were regulars on the San Francisco ballroom circuit.

The LYRICS were equally as great, but being on GNP, they didn't get nearly as much attention as the SEEDS. Still, between '65-'68, they put out a handful of folk-punk singles that rank with the best of the city's offerings. They probably got the most attention with the tight, fuzzy, folk-punk number "So What".

The LEAVES have gone down in history for having the hit version of the often covered "Hey Joe". They also had a local hit with the intense folk-punk track "Too Many People". The LEAVES never seemed to have a strong grip on what they wanted to accomplish, as the group went back and forth between being inspired by the BYRDS and ROLLING STONES. Despite confusion and never being able to follow up "Hey Joe"'s success in '66, they did record some worthwhile songs, which hold up nicely. If you can't find the originals, line re-issued their debut, and Panda has a well-balanced compilation.

The RAIN were produced by Brian Ross, who did the MUSIC MACHINE, and their sound was heavily inspired by English R&B, although they gave it a frantic edge. "ESP" was their closest to finding fame, and it closely resembled the PRETTY THINGS' "LSD". It would be nice if more of their material would surface on re-issues. There are probably some great unreleased tracks by The RAIN waiting to be discovered.

The ELECTRIC PRUNES were originally from Seattle, but they settled in L.A. They had some great singles, but their albums were rather shallow. Only a jerk would pass up their fuzz-filled smash "I Had Too Much To Dream Last Night". It's too bad they couldn't live up to the potential of this track, although "Get Me To The World On Time" came close.

There were also a whole batch of fine Mexican- American punk groups that were putting out some wild R&B oriented records. The PREMIERS struck gold with "Farmer John", CANNIBAL & THE HEADHUNTERS with "Land Of 1000 Dances", and The MIDNIGHTERS with "Whittier Blvd". These records really cooked, giving the feeling they were cut live at a drunken party. More of this deserves to be re-issued. There's got to be a substantial audience for this.

Other demented goodies from L.A. are The SATANS' "Makin' Deals", The ROOSERS' "One Of These Days", The GRIM REAPERS' "Two Souls", HAMILTON STREETCAR's "Invisible People", The AVENGERS' "Be A Cave Man", The ROBBS' "Race With The Wind", The BEES' "Voices Green And Purple", The LOLLIPOP SHOPPE's "You Must Be A Witch", The CINDERMEN's "Don't Do It Some More", The JAGGED EDGE's "Midnight To Six", and literally hundreds of other bands/records.

SOUTHWEST

Arizona had a bustling scene. In Tucson, the QUINSTRELS, who were later also called The INTRUDERS and The DEARLY BELOVED, put out some good garage records. They moved to L.A. and were all set to record an album when their singer was killed in a car accident. The big group from Tucson were The GRODES who also recorded under the name of The TONGUES OF TRUTH). they had a strong punk base with controlled vocals and solid material. In fact, it was The GRODES' manny Fraser who wrote "Let's Talk About Girls". They recorded it as The TONGUES OF TRUTH, but it found more fame when The CHOCOLATE WATCH BAND issued it.

Phoenix had a bigger, more active scene due to the fact that several important recording studios were located there. Not only was Phoenix the original turf of ALICE COOPER (as garage band the NAZZ--not to be confused with Philly's NAZZ) and The TUBES, but it also had SUPERFINE DANDELION, The VELAIRS, and the fantastic PHIL AND THE FRANTICS (great ZOMBIES sound).

New Mexico had the crazed punk beat too. Alburquerque's The PLAGUE did a truly inspired "Go Away", The FE-FI-FOUR PLUS 2 had the classic " I Wanna Come Back From The World Of LSD", and The CELLAR DWELLERS (still another great name) remain in obscurity, despite the brilliance of "Working Man".

Apparently, Voxx has uncovered a lot of vintage Arizona punk bands and will be releasing them soon (they've already re-issued the GRODES and PHIL & THE FRANTICS). I only hope more information surfaces concerning New Mexico, as from what I've heard, they had a lot of great punk there.

TEXAS

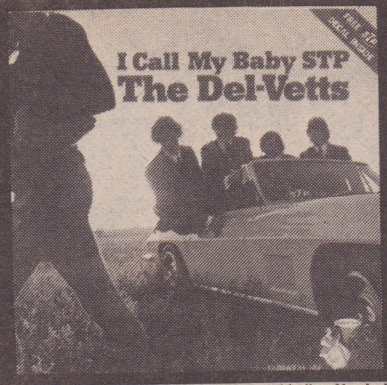
Texas' garage punk scene has excited collectors for quite some time, and along with Los Angeles, it probably produced the largest number of high calibre groups. The sounds that emerged from Texas were as wide-eyed crazy as you could get. The national media focused its attention on the psychedelic revolution in San Francisco, but in all actuality, the most demented psychedelia came from the Lone Star State. Maybe it was the peyote or mushrooms, but no matter what the reasons, it produced a healthy scene and some off-the-wall records.

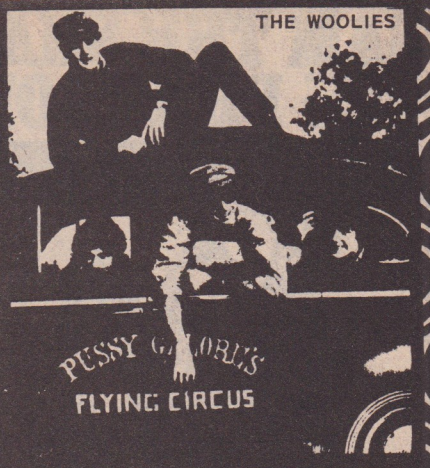
The most infamous of all the Texas punk bands were The 13th FLOOR ELEVATORS. Led by talented Roky Erickson, The ELEVATORS had a weird sound that was partly influenced by The ROLLING STONES, but yet sounded more off-the-wall (the result of Tommy Hall's electric jug!). Towards the end of '66, when The ELEVATORS started to make noise, groups were just starting to move from punk to psychedelia. Like the best of those, they kept a raw, urgent teen punk sound, yet they freely experimented on top of it. All four of their LPs are worth owning. there's also a nice live boot from S.F.'s Avalon Ballroom that's fairly easy to locate, and captures their insanity nicely. drug busts brought a premature end to The ELEVATORS, but Roky has emerged again in the 80's with a new band and album. The ELEVATORS were the pride of Austin's and Houston's undergrounds.

The MOVING SIDEWALKS are another highly "collectable" group, yet much of their music was progressive psychedelia, as opposed to psychedelic punk. However, The MOVING SIDEWALKS first single, "99th Floor", is a masterpiece beyong belief. It's got weird lyrics, a strong fuzz riff, a relentless beat, and a gripping melody. It's unfortunate they didn't continue in this direction. Guitarist Billy Gibbons later formed Z.Z. TOP, and Jimi Hendrix gave them his endorsement, which are two reasons why people continue to over-rate The MOVING SIDEWALKS. They were, for one single, great, and the rest of the time, merely good.

A better, more versatile band were MOUSE AND THE TRAPS, who recorded numerous singles. They're probably best remembered for lead vocalist (Mouse) Ronnie Weiss' uncanny ability to sound like Bob Dylan on "A Public Execution". But they could also rock hard. Their compilation on Eva is one of the best re-issues to be found.

The ELEVATORS, MOVING SIDEWALKS, and MOUSE & THE TRAPS are the three





main bands of interest to collectors, but there were plenty of Texas punk bands that made the charts. SAM THE SHAM AND THE PHARAOHS had a small string of hits that, on the surface, might seem more novelty than punk. Nevertheless, beneath the inane, cute lyrics of "Wooly Bully", "Ju Ju Hand", "Ring Dang Doo", and "Little Red Riding Hood" was exciting rock. SAM's music was full of fifties references--especially his use of saxaphone and R&B leanings--but that throbbing beat, Vox organ, and strained vocals were pure teen punk. SAM THE SHAM had a great sense of humor that worked well on vinyl and in concert. I miss him.

Another biggie from Texas was The SIR DOUGLAS QUINTET. Producer Harvey Meaux wanted to be part of the English Invasion, so he coerced the seasoned Doug Sahm to front The SIR DOUGLAS QUINTET. Well, Meaux got a few hits, but with Sahm's slow drawl and the influence of the Mexicans in the band, they ended up not sounding British at all. But it was different, and with "She's About A Mover" and "The Rains Came", it was also commercial. Very little of their recorded output could be classified as punk as the guys were equally adept at R&B and Country, but when they played rock they were hard to beat. The SIR DOUGLAS QUINTET were very fortunate to feature the talents of keyboardist Augie Myer. His use of the Vox organ is still being copied to this day. Atrue genius of simplicity.

One of the groups Augie inspired were the youthful FIVE AMERICANS. Forget their corny name, as this Dallas lot were a hot little punk band. They had the knack for infectious melodies, so a batch of their twenty-plus singles dented the charts. Who could forget the joyous, yet hard-hitting, "I See The Light", "Western Union", and "Zip Code". The FIVE AMERICANS proved you could tackle pop without being wimps.

Back to the non-hit bands, KENNY AND THE KASUALS were a popular club attraction and their "phony" live album indicates why. They did revved-up reworkings of mostly primitive British beat material. Their singles saw them slowly change into a viable psychedelic-punk group, especially the masterful "Journey To Tyme".

There are hundreds of other Texas groups worthy of your time. One could devote an entire article/book to the subject. Briefly, here are some goodies you shouldn't pass by: The THINGS' "I Don't Believe It" (El Paso group with great fuzz guitar/farfisa), The BAD ROADS' "Blue Girl" (fast rocker), Scotty McKay Quintet's "The Train Kept A Rollin'" (YARDBIRDS-like w/Jimmy Page on guitar), ZAKARY THAKS' "Bad Girl" and "I Need You" (hard driving, yet most of their stuff was melodic), KNIGHTS BRIDGE QUINTET's "Sorrow In C Major" (odd, mesmerizing melody/ fuzz guitar/ raga-styled solo), The EXOTICS' "Come With Me" (bright, catchy punker), The OUTCASTS' "I'm In Pittsburgh And It's Raining" (STONES-like with wild harmonica backing), and SATORI's "Time Machine" (perfect cross between ELEVATORS and SEEDS). Seriously, this is just a fraction of the great music that came out of Texas.

CHICAGO

The big success out of the Windy City was The SHADOWS OF KNIGHT. These five brash teens took R&B chestnuts and hopped them up with a punchy rhythm section. Maybe lead vocalist Jim Sohns claimed to have learned from the originals, but his attitude and phrasing were directly linked to the Mick Jagger/ Phil May/ Eric Burdon school of British blues.

The SHADOWS OF KNIGHT were already a fave in Chicago's teen clubs when the producer and owner of Dunwich Records took them into the studio to cover THEM's "Gloria", a record that had been banned in much of the country. The final outcome was a magical experience and one the group would never commercially equal. The tune was a natural for Sohns' snotty voice. Soon the single was a local smash that rapidly spread across the States.

The first album was a non-stop sampling of teenage blues, with simple but effective guitar breaks. The follow-up LP, Back Door Men, was more diverse, as The SHADOWS tried instrumentals ("The Behemoth"), pop ("Tomorrow's Gonna Be Another Day"), and folk-rock ("Hey Joe"), along with their bastardization of the blues. "Bad Little Woman" was a great tune, but it couldn't match the success of "Gloria", and did little to sell the album.

Personnel changes resulted in Sohns being the lone original member when their third LP was eventually issues. A single, "Shake", was pulled and was a minor hit, but the bubblegum approach of the new SHADOWS was flat when compared to what the original batch had done. Sohns kept the group actively working in Chicago until the late '70's, when he became the road manager for SKAFISH.

At least the SHADOWS OF KNIGHT had their moment with "Gloria". The DEL-VETTS were equally as brilliant and might have proven to be superior to the SHADOWS, judging from their few singles. "The Last Time Around" shines as being one of the best punk tracks to reach vinyl. For mysterious reasons, the song bombed. The DEL-VETTS did have some local success and were fairly popular, but the commercial failure of that single was the final straw. Prophetic indeed.

One of the problems with Chicago was the preoccupation for hits. Bands like The BUCKINGHAMS, CRYAN SHAMES, and AMERICAN BREED might have been really good garage bands, but the overproduced, sterile sound of their records eliminated that potential. What they've left behind are so-so period pieces and nothing more.

There were some other good punkers. The KNAVES had some decent folk-punk singles. They were sort of a tough version of The BYRDS. The NEW COLONY SIX had two strong teen punk albums before turning into a MOR, wimpy pop group. The MAUDS played white soul and, while their LP drags a bit, I'm sure they drove their audiences crazy. The FLOCK and LITTLE BOY BLUES both made fine singles early on in their careers, only to turn pretentious and boring when they got around to making albums.

DETROIT

Michigan was yet another goldmine of talent. the Detroit area had good studios, well-run clubs, and organized indie labels such as Hideout and A Square. The kids just ate up the soul inspired white garage punks. Enough so that there were hits. The FUGITIVES had a decent live album that should eventually be re-issued. The RATIONALS were quite possibly more adept at blue-eyed soul than the YOUNG RASCALS, and they deserved to break out big. Their lone album doesn't come close to matching the drive and intensity of their hard-to-find singles. CHERRY SLUSH was an early Dick Wagner (Later in FROST and sideman for LOU REED/ALICE COOPER) band. SCOTT RICHARD CASE, that later became the more metalish SRC, were good, and Case was a singer who probably should have gone further. Terry Knight got a couple of albums out, but listening to them one wonders why. They were really limp. His group, The PACK, became GRAND FUNK, and Terry thankfully gave up singing to manage them. The WANTED did a credible punk version of "In The Midnight Hour", and of course there were the early singles by the MC5 and the youthful punk Bob Seger (don't laugh) who belted out tunes like "East Side Story" and "Persecution Smith".

Other releases of interest include the: TIDAL WAVES' "Farmer John:, UNDERDOGS' "Love's Gone Bad", UNRELATED SEGMENTS' "Where You Gonna go", the WOOLIES' "Who do You Love", and the first couple of AMBOY DUKES' albums. Yes, even Ted Nugent once was a punk.

At the time, the biggest Detroit star had to be MITCH RYDER with his DETROIT WHEELS. who really rocked hard with punk classics like "Good Golly Miss Molly", "Jenny Take A Ride", and "Sock It To me Baby". Sure he listened to the real thing, but his shouting was more white punk than white soul and he left behind a healthy string of memorable smashes.

What might easily be the best song out of Detroit area is often mentioned in Texas articles. Confusing? Well, "96 Tears" with its repetitious Augie Myer-style organ riff and monotone vocal was done by Q MARK AND THE MYSTERIANS, while the Mexican-Americans were still living in Texas. For some unknown reason they moved to Detroit, reissued the record on Cameo and had a hit. A few monor hits, which all sounded like remakes of "96 Tears", followed. Both their albums are

worth spinning. This group was so simple they were brilliant (like the SEEDS). Iggy Pop still considers them to be a major influence.

MINNEAPOLIS

This region had some wild stuff happening. The TRASHMEN had their bizarre "Surfin' Bird" reach the charts, as did the CASTAWAYS with "Liar, Liar". But there were plenty of other dynamite sounds like the GESTURES' "Run, Run, Run", the first two albums by the LITTER (grungy anglo-rock), and many singles and album by T.C. ATLANTIC. There were lots of other really good bands, most of whom recorded for local labels like Garrett and Soma.

OHIO

Like Chicago, Ohio punkers seemed to be more in the pop mold, but they approached it like the English groups. They didn't clutter the tracks with strings and horns, they just wrote clear , cohesive melodies and backed them with a big, powerful beat. The best example of this would be Cleveland's the CHOIR, whose "It's Cold Outside" is an exhilerating piece of work. The McCOYS, featuring a teenage Rick Derringer, were another melodic outfit. They had smashes with "Hang On Sloopy" (garage punk classic) and "Fever", plus they put out two nice albums before growing up and getting serious (i.e. dull). The OUTSIDERS were inked to Capitol, but that didn't keep them from putting out a couple of cool singles, "Time Won't Let Me" and "Respectable". The MUSIC EXPLOSION had a huge hit with "Little Bit of Soul" (recently covered by the RAMONES). They later made some pleasant bubblegum singles, but "Little Bit of Soul" was their only moment in the spotlight. For pure teen punk, obscure groups such as the ALARM CLOCKS and the RATS offer a twisted alternative to the poppier bands.

BOSTON

Top punks here were, by far, the REMAINS. This fabulous group really seemed destined for great things--they were signed to a major label, toured with the BEATLES, were on the Ed Sullivan Show, and had a hell of a lot of talent. Most of their material had a strong influence of British Beat, and by often using minor keys they came off like an American version of the ZOMBIES. A series of bad breaks, beyond the control of the REMAINS, kept them from finding the success they deserved. Nevertheless, their recordings, now available again, still sound sharp and exciting today.

The REMAINS were closely followed by the BARBARIANS who recorded the syrupy ballad "Moutly" (a tale about how their one arm drummer had to learn to adjust to society and now he wanted a girl) and the great sarcastic "Are You a Boy or Are You a Girl". Their album was uneven but there are a few tracks worth hearing.

Like the REMAINS, the LOST seemed to have the talent to go further than New England. They had good material that they performed loosely but with spirit. Willie Alexander was a member, which is one of the main reasons collectors today seem interested. But, in all actuality, they're worth the attention because the LOST were pretty good. An unreleased album sits on the shelf at Capitol Records.

The ROCKIN' RAMRODS were big local stars, but their theri singles are much softer than their name implies. The IMPROPER BOSTONIANS idolized the BYRDS, but didn't have the vocal chops to perfectly copy them. The VIKINGS were a teenage version of the ROLLING STONES, TEDDY & THE PANDAS made some nice pop- punk singles before releasing a horrendous album on Tower, and FAINE JADE had a wild "It Ain't True" just to follow it with a mediocre folk-psychedelic album.

Other bands from Boston who are worth hearing, searching for are the WHAT FOURS, the ROUGES, the NEW BREEDS, the COBRAS, the ONES, and prep school punkers the RISING STORM, whose album Calm Before is considered to be one of the finer prep school albums. This sub-genre is known for inept covers of the hits of the day. The RISING STROM were far better when they played folk-punk, as their blues tracks are somewhat out-of-place.

What might be the most exciting punk record from Boston is the PSYCHOPATHS' "Til the Stroke of Dawn" b/w "See the Girl". Very little seems to be known about this band. the vocalist seems to be on the verge of exploding. Is there unreleased material? Live tapes? I've got to hear more.

NEW YORK

One would naturally think New York would have a punk scene that would rival Los Angeles and Texas, but I'm sorry to say it didn't. There were a few solid groups, but the city was more a melting pot of various genres. There was probably more authentic blues fresh from Chicago (PAUL BUTTERFIELD), adventurous psychedelia (LOTHAR & HAND PEOPLE), and folk-rock (LOVIN' SPOONFUL/YOUNGBLOODS) than teen punk. Nevertheless there are some groups worth mentioning.

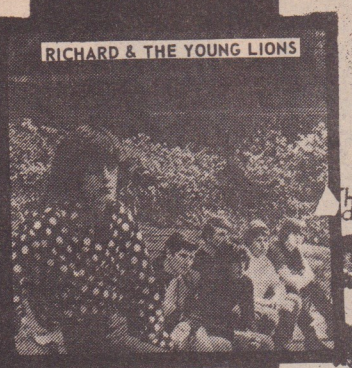
The kings of New York City punk were the BLUES MAGOOS. Looking back at their comic book approach, sharing the last name Magoo, and their lack of critical support from their home base and one is instantly reminded of the RAMONES. Unlike the RAMONES, the BLUES MAGOOS found some decent chart success with "Pipe Dream" and "We Ain't Got Nothin' Yet". They also made three albums, Psychedelic Lollipop, Electric Comic Book, and Basic, that are full of well-written songs, plenty of fuzz guitar, sheets of Vox organ, and off- the -wall lyrics. Mucically, the BLUES MAGOOS often sounded like a traffic jam at rush hour with the guitar and organ creating total chaos. The BLUES MAGOOS were a lot of fun, got little credit for using sound effects within the punk context, and had the- talent and material to make three albums still worth hearing. The BLUES MAGOOS were great.

The MAGICIANS often played the legendary Night Owl and were on Columbia records, yet their polished recordings left little impression on record buyers. The VAGRANTS were on Atco and sounded like a crude YOUNG RASCALS (also local faves), but they weren't able to break out of the Long Island dance club scene. Two groups who showed great punk potential were the SHAPES OF THINGS with a wonderful, sloppy rendition of "So Mystifying" and the GROUPIES, whose "Primitive" is a record every punk fanatic should own. In his Nuggets collection Lenny Kaye also lumped the BLUES PROJECT into the punk scene. Their lame treatment of the blues coupled with their interest in folk-rock make them fit somewhat, but I hesitate to include them because they always seemed like "serious" musicians slumming in the rock world.

There was another band of "serious musicians who, while not purely a teen punk band, were one of the most influential groups on punk (especially on the '76 variety) from this era. They were The VELVET UNDERGROUND. The simplicity of their songs, the sinister darkness of the lyrics and mood, and the rawness of their sound added up to music that remains as vital today as it did 16 years ago. Whether crossing over from speed-freak punk to sicko pop to deranged experimental, they always retained their bite, flying in the face of the nicities of the hippie era.

LOU REED and JOHN CALE started early on, playing in garage bands under various names (PRIMITIVES, BEECHNUTS, ROUGHNECKS), and eventually hooked up with other personnel like MO TUCKER to form the VELVETS. Their stint as The EXPLODING PLASTIC INEVITABLE, and their connection with Andy Warhol's art scene was the boost they needed to make their date with destiny. All their LP's have been re-issued at one point or another, and their a quite a few boots of varying quality and interest available too. Without a doubt, they were the most important band to emerge from NYC, if not the country, during this period.

Of course, New York state had some amazing punks too. The smaller towns/cities were full of wicked music by



COVER PHOTO:
THE COUNT FIVE

the likes of The INVICTUS (one rockin' LP and several singles), The YOUNG TYRANTS, The HEATHENS, and the HUNS. Neighboring New Jersey gave RICHARD AND THE YOUNG LIONS, whose "Open Your Door" is a must, and the KNICKERBOCKERS who did well on the charts with the Beatle-ish "Lies". Connecticut had a cool scene that was led by the SHAGS who had several potent singles. There's rumored to be an album's worth of previously unreleased SHAGS' material about to be issued. Let's hope so, 'cause songs like "Hide Away" are too enticing. Two other New Jersey bands who were connected with the New York scene were The MYDDLE CLASS, who put out some professional, but nevertheless punk records, and The BALLOON FARM whose "Question Of Temperature" is sheer perfection.

PENNSYLVANIA

While Philadelphia didn't have a whole lot going on, the nearby suburbs had their fair share of good garage bands. The KINGS RANSOM from Allentown put out several singles and one, "Shame", was a demanding little number that recalled the best of the MUSIC MACHINE. Other cool sounds from the Philly area were The SATYRS' "Yesterday's Hero", OGNIR AND THE NITE PEOPLE's "I Found A New Love", The SHILLINGS' "Cry", and The OUTCASTS' "Set Me Free". There were some minor gems from the likes of The BATS, BUCCANEERS, TR5, and The MONKEYMEN. The latter group was actually from South Jersey, where they used to win every battle of the bands. The KIT KATS had the most success, as their "Let's Get Lost On A Country Road" was a huge local hit. it still gets played as an oldie. but, by our terms. it was certainly more pop than punk.

Philly's favorite son, Todd Rundgren, even fronted a semi-punk band, the NAZZ. They were very influenced by the BEATLES and the WHO and were rather sharp dressers. "Open My Eyes" was a tough little pop-punk track with a sizzling fuzz guitar line. Each of their 3 albums (now re-issued) have some quality punk sounds, but for the most part the NAZZ weren't punks.

Pittsburgh probably had the crudest, most insane punk group in the SWAMP RATS. Their version of "hey Joe" is a delightful mess of distortion, arrogance, and frustration. Their other releases are also impressive. The SWAMP RATS were probably the best the state had to offer.

SOUTH

This was also an active region, but the best groups had more of a frat-party sound. This is best exemplified by the SWINGING MEDALLIONS' "Double Shot Of My Baby's Love" and PHIL AND THE NIGHTSHADOWS' output. These seemed to get the most attention, although the GANTS from Mississippi put out 3 albums of cruddy versions of "Hungry", "Rain", and "Gloria". Memphis' GENTRYS had an infectious "Keep On Dancing", but little else of merit, the UNIQUES (R&B punk from Louisiana) had some singles, the HOMBRES (Memphis group that tried to out-Dylan MOUSE on "Let It All Hang Out"). If Memphis' BOX TOPS (Alex Chilton) hadn't smothered their songs with over-arranging, they probably would've made some killer punk. But that's just guessing.

FLORIDA

Some really tight bands here, such as the MAGI, BIRDWATCHERS, SPLIT ENDS, NIGHTCRAWLERS ("Little Black Egg" is a must to own), and WE THE PEOPLE. The latter is probably the most important band. They started out as a primo punk group and evolved into an interesting psychedelic band, having recorded numerous singles for a variety of labels. Eva Records has just collected them for a compilation and it's really nice to have tracks such as "Mirror Of Your Mind" and "When I Arrive" readily available.

Punk didn't end overnight. The groups who started to give their crude sounds a touch of psychedelia limped along for awhile with small hippie followings. Bubblegum was a studio creation, yet songs like "Beg, Borrow, and Steal" by MOUSE & TRAPS were strongly based on punk traditions and proved to be pleasant relief in the otherwise staid late sixties. So there were a few releases to keep the spirit alive.

Later on in the early '70's, the efforts of the MC5, FLAMIN' GROOVIES, and STOOGES kept alive punk traditions, and were probably nearly as important as Lenny Kaye's Nuggets re-issue. Once that record came out, everyone realized you didn't need a shag haircut, platform shoes, and a wall of Marshall amps to play rock and roll. That opened the door and allowed the NEW YORK DOLLS, RAMONES, DMZ, DEAD BOYS and others to walk through.

One thing the present day punks have that their forefathers didn't was a strong network of fanzines spreading the word about new releases and new bands. Back then, bands 10 miles away from each other often didn't know of each others existence. So these publications keep the punk spirit alive by promoting punk, while the straight media (radio/press/MTV) continues to ignore it. Once we lose that voice, we might as well kiss the whole thing goodbye.

On a personal note, I'm looking for obscure/ unreleased sixties tracks to re-issue. If you have any contacts, write to me c/o Sounds Interesting Records/ P.O. Box 54/ Stone Harbor, N.J. 08247. I'm also looking for tapes from current bands who play in sixties-styled punk groups. I've just released a compilation of such bands entitled The Rebel Kind. Finally, Greg Shaw of Bomp would like any information about a wild character who went under the names of Milan or Leather Boy. And I would like help putting together the story of an Alaskan 60's punk group called The PULSATING HEARTBEATS. I have one single by them, "Anne" b/w "Talkin' 'bout You", that's great.

Remember, not all rock and roll is punk--just the best!

A SELECTIVE GUIDE
TO GARAGE PUNK REISSUES

As I mentioned early on in this article, the time is right to discover garage punk because everything is being reissued. Entire labels are dedicating themselves to keeping the spirit of garage punk alive and we should be thankful for their hard work. Nearly every city has at least one record store that stocks such goodies and there are several mail order companies who do an incredible job spreading this music around. Each passing day seems to bring several new reissues, so this will have to be a basic list of some of the better reissue labels to watch out for and some up-and- coming ones with solid releases already under their belts.

ARCHIVE INTERNATIONAL PRODUCTIONS - A.I.P.'s claim to fame is their must-own Pebbles series. Inspired by Nuggets, Pebbles has, over the course of twelve compilations, brought to the light some of the most exciting, crude, rockin' garage punk songs ever commited to vinyl. Each one of these releases is a joy to listen to as the quality of the packaging and the actual music is uniformally high. If one just picked up this series, it would be enough to get a clear picture of the teenage rebellion of the mid-sixties. A.I.P. has also started to concentrate on specific regions with a new series titled High In the Sixties. The first three volumes deal with Los Angeles and are worthy of your attention--especially Volume One with the incredible "Be a Cave Man" by the AVENGERS. Another release on A.I.P. of interest is Sky Saxon's New Fruit From Old Seeds. Instead of dealing with the obvious, this collection has plenty of pre-and post-SEEDS material from Sky. The results are uneven but a true fan of the SEEDS will want to own this.

EVA - There's a little label in France by the name of Eva that's doing a fine job keeping sixties American garage punk in circulation. In just a couple of years, they've been responsible for some top-notch reissues of albums, new compilations, and even some previously unreleased material. Several you should check out are: MOUSE & THE TRAPS' Public Execution, the LITTER's Rare Tracks, the RISING STORM's Calm Before the Rising Storm, REMAINS' DiddyWah Diddy, ROCKIN RAMRODS' I Wanna Be Your Man, OTHER HALF's Mr. Pharmacist

T.C. ATLANTIC's Recorded Live at the Bel- Rae Ballroom, KENNY & THE KASUALS' Nothing Better to Do, and WE THE PEOPLE's Declaration of Independence. Eva puts out at least a couple per month, so you better start picking them up now. Like Pebbles', these reissues need to be continued.

LINE - Giving Eva some stiff competition is Germany's Line label. They've reissued all genres from rockibilly to garage punk, to R&B, to psychedelia, and surfing instrumentals. their records are put together with a lot of care and the packaging is usually quite good. For garage punk they've got COUNT FIVE's Psychotic Reaction and Dynamite Incidents, McCOYS' Hang On Sloopy and You Make Me Feel So Good, KNICKERBOCKERS' Lies, MUSIC MACHINE's Turn On, and a series of garage- punk compilations, Mindrockers, patterned after Pebbles. Lots of cool stuff here.

FIRST AMERICAN - Through various compilations and putting out previously unreleased material by the likes of the SONICS and KINGSMEN, First American is a favorite with collectors. Their History of Northwest Rock series captures classics from the RAIDERS, BARDS, KINGSMEN, SONICS, and DON AND THE GOODTIMES to mention only a few. Besides having strong material, these compilations also show how the music varied between hard, bone-crushing garage punk and a more melodic garage style. Other goodies from First American are the KINGSMEN's House Party, Quarter to Three, and Ya Ya, the SONICS' Fire & Ice, Here Are The Sonics, and Original Northwest Punk, and DON & THE GOODTIMES. It was a wild, rockin' scene, and First American is doing a praiseworthy job keeping the material in record stores.

RHINO - Rhino's impressive catalog of reissues is usually remembered more for their mainstream artists such as the TURTLES, BOX TOPS, FRANK ZAPPA, GRANDMOTHERS, etc...yet they've got their garage punk releases, too. In fact, they've got some amazing releases such as all three NAZZ albums, the STANDELLS' Best of the Standells, the CHOCOLATE WATCHBAND's Best of the Chocolate Watchband, the BEAU BRUMMELS' Introducing, Best of the Beau Brummels, and From the Vaults, and the BARBARIANS' debut. Only a fool would pass by these reissues, especially the ones by the CHOCOLATE WATCHBAND and STANDELLS. More are on the way.

VOXX - Voxx is a spin-off of Bomp Enterprises and this subsidary deals with reissues of garage punk or present day artists who play in the sixties style. They've got dozens of releases planned which will excite garage punk fanatics, plus they've got some winners you should already own like Acid Visions (best texas rock comp, yet), the GRODES, PHIL & THE FRANTICS, and Canada's the HAUNTED's In Return From the Grave and Part Two: I'm Just Gonna Blow My Little Mind To Bits. It goes without saying that Voxx president Greg Shaw puts a lot of work into these reissues and these are as strong as one would ever hope for.

MOXIE - this little label certainly means well and they've issued some primo EP's. What bugs me though is the shoddy way their Boulders Series is thrown together. The cover art is terrible and the liner information is usually non-existent or barely coherent. There's plenty of good music to be found with tracks by the RAIN, CHOCOLATE MOOSE, DEARLY BELOVED, W.C. FIELDS MEMORIAL STRING BAND, etc...but compared to Pebbles, Mindrockers, History of Northwest Rock, etc...Boulders is lame. Their strongest release is probably Zakary Thaks' Texas Band, which nicely compiles their hard-to-find singles. Again, the packaging detracts but the music saves the day.

ODDS AND ENDS - Besides those labels mentioned, there are younger ones trying to fill in the holes with solid reissues. Boston's Star-Rhythm label reissued a very primitive 1966 Battle of the Bands album that captures the spirit of inept but yet inspired playing. a better choice from the label would be the wonderful Bay State Rock compilation that features the VIKINGS, IMPROPER BOSTONIANS, ROCKIN' RAMRODS and others. Excellent graphics highlight this one.

New England is also represented nicely with The New England Teen Scene that has great bands like the PSYCHOPATHS, SHADOWS FOUR, THE TALLYSMEN, and many others. This is a smokin' collection of teenage crud that gets plenty of turntable time around here. This will liven up anyone's record listening.

Texas is certainly well depicted. I already mentioned several reissues, but floating around are four legitimate 13TH FLOOR ELEVATORS albums, as well as a couple of boots. All music by the ELEVATORS should be heard, but really seek out the Psychedelic Sounds of the 13th Floor Elevators and Easter Everywhere. Besides Eva's collection of singles, there's KENNY & THE KASUALS' Live at the Studio Club which is full of cool, rockin' numbers like "all the Day All theNight", "You Make Me Feel So Good", "Gloria", "Farmer John", and "Baby Please Don't Go". The KASUALS had a solid party sound.

The Flashback Series has some primo Texas punks like theJADES, BLUE THINGS, OUTCASTS, and KNIGHTS BRIDGE. If you like the Moxie collection by Zakary Thaks, there's plenty of unreleased material, along with stuff by the LIBERTY BELL, on a neat album titled Texas Reverberations (Texas Archive). They have some other releases, too, which I haven't heard, yet. Another good Texas oriented collection is Three O'Clock Merrian Webster Time (Cicadelic) which has some powerful cuts by the LEMON FOG and the NOMADS.

The Cicadelic label also has two compilations The Psychedelic Sixties (featuring my personal faves the EXOTICS, as well as the CELLAR DWELLERS, the PAINTED FACES and others)and Cicadelic Sixties Vol. II Out of Order Which has fifteen crazed tracks, including the likes of the JAGGED EDGE's "Midnight to Six" and the SWAMP RATS' "Hey Joe".

At the moment, my absolute fave garage punk compilations are the Chosen Few Vol 1 with some hopelessly obscure gems from basement rockers like the GONN (great name), the MODS, THINGS TO COME, MYSITC FIVE, and THEE WYLDE MAIN-IACS, etc. The other two are Back From The Grave Vol. 1 and Back From The Grave Vol 2. The Back From theGrave collections are no holds barred samplings of primitive teen punk. Great groups with cool names like the RATS, the ONE WAY STREET, the MYSTICS, RALPH NIELSEN & THE CHANCELLORS. Most of this is screaming rock and roll. These groups hit hard and never mess around with overdoing the psychedelic aspect. Pure teen punk.

GNP has kindly kept all the SEEDS' albums in print and one should certainly pick up their First, Web of Sound , Falling Off the Edge, and Raw & Alive. Skip Future and A Full Spoon of Seedy Blues, unless you're looking for a few cheap laughs. Mercury, in one of their sane moments, reissued the classic Psychedelic Lollipop by the BLUES MAGOOS. Elektra and Rhino both have good "Best of" type albums by LOVE that indicate why they should be lumped in with the garage punk scene.

Radar reissued Gloria by the SHADOWS OF KNIGHT a few years back and while it's now out-of-print I still see copies in different stores. It's a good album from Jim Sohns and his boys. In Japan, a label reissued the 96 Tears album by QUESTION MARK AND THE MYSTERIANS, which is a mystery in itself. At least one can find somewhat easily enough that still powerful classic.

The LEAVES collection on Panda is really solid, with some tough folk-punk. This junior version of the BYRDS and ROLLING STONES had more than their share of magical moments, and this album holds up nicely. Fans of Detroit area punk will definitely need Michigan Brand Of Nuggets, which is a double album of super rare treats form bands such as the RATIONALS, MC5, UNRELATED SEGMENTS, UNDERDOGS, WANTED, and SOUTHBOUND FREEWAY. I haven't seen this one around lately, but it's worth whatever effort it takes to track it down.

Believe me, there are plenty more. But, this is a good place to start, and should keep you busy for a little while. Several mailorder companies who specialize in sixties punk are Bomp-P.O. Box 7112-Burbank, CA 91510; Disques Du Monde-P.O. Box 836-New York, New York 10159; Midnight-P.O. Box 390 Old Chelsea station-N.Y., N.Y. 10011; and Venus-P.O. Box 166 Cooper Station-N.Y.,N.Y 10276. All have been around for a number of years and are quite reliable.

When spinning these early punk sides, try to imagine that this raw, primal rock and roll sound not only shook up the staid sixties and made it one of the most colorful decades in our history but also that it's the roots of today's punk scene. From the revivalists like the FLESHTONES, CHESTERFIELD KINGS, and UNCLAIMED to the hardcore thrash of the CIRCLE JERKS, BLACK FLAG, and CH3, all have either directly or indirectly fed on those who came before them. There's still a lot to be learned from the first punk generation, so open your minds and give this music an honest listen.

ITS YOUR CHOICE

CRUCIFIX DEHUMANIZATION
ALBUM AVAILABLE NOW

CHRIST IT'S 11
CORPUS CHRISTI RECORDS
P.O. BOX 15564
SAN FRANCISCO, CA 94115

PEACE
OR
ANNIHILATION

REVIEWS

EDITOR-JEFF BALE

REVIEWERS
(JB)JEFF BALE
(Jel)JELLO BIAFRA
(RF)RAY FARRELL
(Pus)PUSHEAD
(JR)JACK RABID
(RS)RUTH SCHWARTZ
(SS)STEVE SPINALI
(TY)TIM YOHANNAN

If you want your stuff reviewed, please send all 'for sale' records and tapes to JEFF BALE, MAXIMUM ROCK REVIEW EDITOR, BOX 9760, BERKELEY, CA 94709. If you want it reviewed and given airplay on the radio show, send two copies to TIM Y, MAXIMUM ROCK'N'ROLL, BOX 288, BERKELEY, CA 94701.

A few issues back, I promised to discuss our criteria for evaluating musical releases in MRR. Although we've already made these criteria pretty obvious, and held to them with more consistency and tenacity than most other fanzine writers, we continue to receive occasional letters which indicate that confusion persists among some of our readers. Therefore, I want to clarify this situation further.

But first, I'd like to emphasize that MRR's reviewers are obsessive fans of punk music, not uninvolved career rock critics seeking peer status by belittling the creative efforts of fledgling bands. Hardcore punk strikes a deep and immediate emotional chord in all of us, and is one of our major sources of joy in this alienating world. The pages of MRR reek with our enthusiasm, and I think we've demonstrated our committment and dedication practically by giving support and international exposure to hundreds of spirited new punk groups.

However, being a fan does not involve the suspension of critical judgement. On the contrary, a true fan is not a sycophant-- a person who slavishly adores or accepts everything produced by a particular group--but rather someone who cares enough to apply constructive criticism in an effort to help them develop their full potential and overcome specific problems. In certain unusual cases, we've adopted a vicious, overly critical approach, but we generally try to be fair and helpful. And when we do criticize bands, we always explain why--we never say things like "never liked 'em, still don't" without giving an explanation.

Moreover, it's important to note that we are far more concerned about the fate of the international punk scene as a whole than with the fate of individual groups. Bands invariably come and go--the important thing is to sustain the context that permits their continual replacement by fresh new blood. It is this basic orientation that explains why our review section is intended to be an annotated "consumer" guide geared toward fans, rather than a publicity vehicle for groups seeking fame and fortune.

Having said all that, I'll get to the crux of the matter. We feel that any type of music which purports to offer more than simple entertainment has to be evaluated in terms of both form and content. Although it's the punk musical format which we all find so incredibly thrilling and energizing on a visceral level, the medium does not constitute the whole of the message. Bands like WHITE PRIDE and SKREWDRIVER provide proof positive that the healthy gut- level rebelliousness exemplified by punk music can serve to mask fundamentally regressive sentiments. Therefore, to review a release and ignore the lyrical content is to run the risk of trivializing its real value by elevating musical form above everything else. Those who think that "gnarly tunes" are all-important should be aware of one incontestable fact-- to the extent that punk becomes just another form of escapist entertainment, it betrays its original significance as a genuine cultural alternative to mindless corporate Rock. Since we believe that punk's musical and social value continues to be inextricably linked to the maintenance of its role as an intelligent, self-conscious alternative to the crass commercialism and irrelevant--or downright reactionary--ideas peddled by those with a stake in preserving "business as usual," we aren't going to just sit back and ignore the occasional manifestations of gross ignorance which appear in punk releases. In fact, we're going to bring them to everyone's attention. It's as simple as that.

Obviously, not everybody will be happy with our particular approach. Some will disagree with it in principle, while others will only take offense when we apply thematically-based criticisms to their favorite bands. That's fair enough--every time I open up another fanzine, I see reviews that I disagree with, too. But no one can deny a reviewer's right to apply whatever criteria he or she chooses. Like other reviewers, our writers have as much right to express opinions as people in bands, so unless we've made a factual error or misinterpreted the meaning of a group's lyrics (as we did with the AUTHORITIES, the DESTRUCTORS, and C.I.A.), we'll offer no apologies to any offended parties. Rather, we intend to maintain our present policies, despite the risks of alienating more people. That's a promise.

Any comments regarding this matter should be addressed to me at one of the two post office boxes listed above. Thanks.

Jeff Bale

U.S. U.S. U.S. U.S. U.S. U.S. U.S. U.S. U.S. U.S. U.S. U.S. U.S.

ABUSED - "Loud and Clear" EP

Pretty intense power thrash. Some songs have those slow Metal intros with Handsome Dick Manitoba growls, and then launch into straight-ahead crunching stuff. It's nothing original, but it hits hard, especially "Nuclear Threat," which is a killer. (TY)
(Abused, dist. by Rat Cage)

AGNOSTIC FRONT - "United Blood" EP

A. FRONT's music is ultra-frenetic, intense, and to the point-- they sure don't waste time with any unessentials. What distinguishes them from other New York groups like the MOB and URBAN WASTE is an apparent Oi influence, which manifests itself particularly in their growling guitar, their appearance, and--possibly (but hopefully not) in their ideas. I can't really tell what the hell they're talking about, but this EP is downright nasty. (JB)
(Agnostic Front, dist. by Rat Cage)

ANGRY RED PLANET - "Too Much Knowledge..." EP

An uncommonly intelligent garage-flavored EP by a new Michigan band. "Apathy" and "Going Nowhere Slow" are loud, mid-tempo garage punk cuts; "You're One Too" is a chunky semi-thrasher with outstanding lyrics; and "Mummy from Hollywood" is a fast blast with an unbelievably catchy chorus that gives anti-Reagan sentiments a new "wrinkle." Highly recommended. (JB)
(Angry Red--P.O. Box 9--East Detroit, MI 48021)

ARTLESS/G.G. ALLIN - [split] EP

A suitable mixture of retardation, one natural (G.G.), one contrived (ARTLESS). G.G.'s SCUMFUCS belt out a couple of sleazily-recorded garage guitar classics like "Drink, Fight, and Fuck." Mykel Board's ART and ARTLESS perform some fast, tightly-wound punk with a sarcastic Republican/Reaganoid stance. If anyone takes either of these "shocking" characters too seriously, they must be "dense-packed." (JB)
(Shrott, dist. by Seidboard World Enterprises--75 Bleecker St.--N.Y., NY 10012)

BUCKETS - "They Kicked It" cassette

Assorted forms of experimentation can be found on this indie tape by the BUCKETS. There's repetitious guitar figures, quasi-industrial noise, flowing classical fugues, primitive blasts à la SENSELESS HATE-- you name it, it's on here, except for rocking beats. Op and Another Room would be able to make more sense out of it all. (JB)
(J. Spacek--339 E. 75th St.--N.Y., NY 10021)

CHRONIC SICK - "Reagan Bands" EP

I can't tell what the hell they're singing about, but it's probably better that way (judging from their picture on the cover). Musically, it's pretty good, whether they're playing punk or thrashers. (TY)

(Mutha, dist. by Jem)

CIRCLE JERKS - Golden Shower of Hits LP

Live, the C.J.'s are fast, powerful, and immensely entertaining, but they've had difficulties capturing those qualities on their recent vinyl offerings. This new album ranks somewhere between their great debut and its so-so follow-up, Wild in the Streets. Here, the songs range from vintage JERKS--short, tuneful blasts like "In your Eyes" and "Coup d'Etat"--to boring mid-tempo rockish numbers (like "When the Shit Hits the Fan" and "Rats of Reality") that seem to be aimed at a crossover hard rock/HM audience. But despite their confused lyrics and lame business practices, these guys always manage to produce some amazingly catchy material. (JB)
(Allegiance--7525 Fountain Ave.--Hollywood, CA 90046)

CRUCIFIX - Dehumanization LP

Yeah!--non-stop killer thrash that burns everything in its path. These boys make good by putting most of their repertoire on one album, including remixes of their "1984" EP. The layers of sound and lyrics get more and more revealing after a few listens, and it includes a beautifully-done CRASS-style fold-out sleeve. Don't miss this one. (RS)
(Corpus Christi--c/o Box 15564--San Francisco, CA 94115)

CONFLICT - Last Hour LP

This bracing album by Tucson's CONFLICT pairs piercing female vocals with a thrashy guitar assault; the result is both unique and exciting. Rockers like "Fester" and "Human Cargo" rate as my favorites, but CONFLICT are also quite adept at change-of-pace and slower punk numbers. The lyrics, which sometimes emphasize women's concerns, are particularly refreshing. (SS)
(Placebo--c/o Conflict--K. Allman--303B E. 6th St.--Tucson, AZ 85716)

CRAMPS - "The Smell of Female" 12" EP

This is a live recording of new songs and a few covers. The CRAMPS understand real rock 'n' roll so well that they write songs that can be easily mistaken for 60's classics. O.K., so the production lacks the usual CRAMPS punch. So what? It sounds great on my lousy stereo. You hopin' that Jack Douglas will produce 'em? What makes this different from other CRAMPS records is that here you can follow and comprehend Lux Interior's comic book scenarios with ease. The kind of rebellion the CRAMPS inspire is wanting to be a kid as long as you live. That's cool. (RF)
(Enigma--P.O. Box 2896--Torrance, CA 90509)

DEEP WOUND - "I Saw It" EP

The first vinyl from western Massachusetts' DEEP WOUND. Stylistically, their songs follow one of two basic patterns--a stuttering 1000- m.p.h. thrash assault with a vague NEOS feel, or a slower, metallish approach (as in "Video Prick"). "Sick of Fun" and "Deep Wound" have strong recognizable choruses, but some of the thrashers kind of get lost in the shuffle during initial listenings. (JB)
(Radiobeat--P.O. Box 75--Allston, MA 02134)

DRUNK INJUNS - "My Dad Butch" cassette

A 5-song tape from this mysterious rampaging tribe. Appearing only occasionally in public, these guys pound out some real primitive, throbbing punk rock, with traces of the HEARTBREAKERS, PISTOLS, ZEROS, and others. In other words, it's powerful slow-to-medium paced material to dance around the fire to. (TY)
(Headbone--P.O. Box 881301--San Francisco, CA 94188)

FACTION - No Hidden Messages LP

The FACTION are a bunch of typical California teenagers who are currently going through their "punk rock" phase. Musically, they have that entertaining skatecore-cum-beach punk sound, which is mainly divided here between crisp mid-tempo numbers with melodic teen vocals (like "Why Save the Whales?" and "Being Watched"), fast thrashed-out songs with a spunky quality (like "Running Amok" and "Fast Food Diet"), and a couple of slow rockers (like "Not Mine"). From a lyrical standpoint, the LP should be entitled No Important Messages. (JB)
(I.M.--c/o Faction--2349 Carlton Ave.--San Jose, CA 95124)

FALSE ALARM - "Self-Destruction" cassette

Not to be confused with the defunct Monterey group of the same name, this band has more in common with, say, SUBURBAN MUTILATION in terms of noise, distortion, and intensity--garage to the max! I can't hear the words for shit, as they're spit out at 150 m.p.h. and subjected to the kind of recording techniques that were probably used in the 1920's, but there's one song called "Fags Suck" which they "oh-so-intelligently" dedicate to the CLITBOYS. This is followed by "Live Your Life!" Sheer genius, right? (TY)
(139 Spalding--Beverly Hills, CA 90212)

FATAL RAGE - LP

An eminently likeable new album. The music here fluctuates between primitive mid-tempo punk ("Jump and Die", "Fatal Mistake"), faster punk ("Struggle", "Yelling"), and semi-thrashers ("V.O.A.", "Copy Bands"). FATAL RAGE have a chunky guitar assault and a knack for writing tunes with a hook you can grab onto. Although the lyrics are a little cryptic and hard to decipher, they seem to be generally O.K.; one exception is the aforementioned "Copy Bands," which is just plain dumb. Still, I definitely recommend this record. (JB)

(Mutha)

FRANTIX - "My Dad's a F*ckin' Alcoholic" EP

Surprising. The tuneful '77 punk on the FRANTIX' "Face Reality" debut has given way to a grungy garage style here. The title song builds up slowly to a distorted guitar crescendo in the choruses. The other songs are equally raw, but fail to achieve the same sleazy standards (except maybe "My Dad's Dead"). (JB)
(Local Anesthetic--638 E. 13th Ave.--Denver, CO 80203)

JERRY'S KIDS - LP

An adventure into hyperactive, full-tilt, bulldozing quickness and thundering power. This overwhelming supply of burning rapid- fire speed destroys the mold, exploding into maniac doses of invincible strength and energy. Bolting drums, high-velocity crooning, and hysterically blistering wild guitars (featuring ex-GANG GREEN axeman, Chris Doherty). JERRY'S KIDS totally shred the eardrums to mincemeat. For the fast fanatic's cravings; the essence of what others will try to duplicate. (Pus)
(X-Claim--8 Longwood Rd.--Lynn, MA 01904)

KILSLUG - "Autopsy Performing" EP

Twisted stuff that's mystical, dark, depressing, maybe even fascistic. Like the darker side of FLIPPER, KILSLUG's noise is slow, falling, and nauseating. They're undoubtedly worth checking out live, if you want to be set on edge. (TY)
(Kilslug--c/o L. Coyle--48 Blue Hill Ave.--Milton, MA 02186)

LONG RYDERS - "10-5-60" 12" EP

The LONG RYDERS are a highly-touted neo-60's band from southern California. Their debut EP contains a potpourri of 60's styles, including folk-rock ("Join My Gang"), a rousing guitar-oriented rocker ("10- 5-60"), and MASON PROFFIT-type country rock (the rest). They waste too much time on the latter for my taste, but the epic quality of the title song demonstrates that they're capable of occasional greatness. (JB)
(P.V.C., dist. by Jem)

MICRONOTZ - "Smash!" 12" EP

By some inexplicable oversight, the (MORTAL) MICRONOTZ' neat debut album never got reviewed in MRR. That was a big mistake, because it was filled with raw garage spume that deserved to get more attention. In any case, their new 12" is even better--tighter, more solid, more developed, and just generally bitchin'. All the songs are coherent, the guitars growl, and the vocals have a snotty 60's aesthetic. (JB)
(Fresh--Box 36--Lawrence, KS 66044)

MISGUIDED POPULATION - "Live" cassette

This is one of the worst things I've ever heard, and the sheer awfulness of it accounts for whatever value it might have. These two guys take a bunch of punk and HM covers and totally trash them. I mean, they are so noisy and unmusical, they make SUBURBAN MUTILATION sound like studio musicians. You decide if that's a compliment. (JB)
($1 or a blank tape to G. Zajkowski--12296 McDougall--Detroit, MI 48212)

NEIGHBORHOOD WATCH - "Acid Rain" 12" EP

O.K., but nothing very original. The lyrics don't do too much for me, centering as they do around murder, fighting, vomit, etc., with ambiguous meanings. "Acid Rain" is intelligent, and "Creation" is the standout track musically. (TY)
(N.W.--P.O. Box 5301--Venice, CA 90296)

NO RESPONSE - "More Pollution from Green Bay" cassette

Did some alien spores from Outer Space land near a farm outside this Wisconsin town some twenty-odd years ago, and impregnate the helpless local population? That's the question I must ask after hearing this tape, which in the S.U.M. tradition combines twisted vocals, psychotic instrumentation, and a raw sound quality into a wonderfully deranged listening experience. (TY)
($1 to 1583 Paulson--Green Bay, WI 54303)

NOT - "Break Free" cassette

Hard-edged power-pop with definite Mod influences. The vocals are a bit reminiscent of early Jonathan Richman, and the music also has traces of those MODERN LOVERS, along with the early JOLT and JAM. Unfortunately, they try to cover the TROGGS' "Lost Girl," which proves to be a disasterous failure, but then nobody is quite like the TROGGS. (TY)
(133 E. 80th St.--N.Y., NY 10021)

NO TREND - Too Many Humans LP

More fun and games from these noisesters. Their message emphasizes mankind's idiocy, and it comes through loud, clear, and inescapably in the lyrics and music. In the best punk tradition, they irritate people, especially punk rockers. (TY)
(No Trend--1014 Ashton Rd.--Ashton, MD 20861)

NOTHINGS - "Alot to Learn" 12" EP

If you thought the SEX PISTOLS' sound was dead in 1983, you've got "alot to learn," because this southern California group is the mirror image of the PISTOLS stylistically. They've got the same runching rhythm attack and wall-of-sound guitar (courtesy of Steve Jones' production?); only the ROTTEN one's vocals are missing. Highly recommended for nostalgia buffs. (JB)
(Augustus--6717½ Fallbrook Ave.--Canoga Park, CA 91307)

NUCLEAR CRAYONS - "Nameless" EP

Experimental punk from out of the garage. The N. CRAYONS' sound is dense and abrasive; their tempo is slow; their aesthetic is similar to FLIPPER's; their musical structure is somewhat arty; and their lyrics are rather cryptic (especially in "Political Punk"). All in all, I prefer their more focused cuts on the Mixed Nuts Don't Crack compilation. (JB)
(Outside, out of print)

OFFBEATS - "Why do you Hang Out?" EP

Ohio's OFFBEATS provide eight lunging melodies of eager exhilaration and swiftness. Strong voltage carries a cargo of stimulation and singalong strutters with scorching boom-crazed guitar. Action-packed juices flow wildly with each agile OFFBEAT firebolt. Like the label states, "Smell the fun." (Pus)
(Oops--6405 Meldon--Mentor, OH 44060)

OUTTA PLACE - "We're Outta Place" cassette

Some raunchy 60's-type garage punk in the STANDELLS' mold. I really love this fuzzed-out music; it's too bad the lyrics can't be updated to the 80's, though. Still, it's boss. (TY)
(O. Portnoy--220 Central Park South--N.Y., NY 10019)

PUBLIC DISTURBANCE - LP

Another new Mutha record. PUBLIC DISTURBANCE have a somewhat incoherent stop/go semi-thrash style. The faster songs often sound thin and occasionally degenerate into mediocrity, but the band's slower material ("Caged", "Intro", and "Russel's Ramp") sticks in your head. Overall, though, this release seems a bit premature; these guys need to develop more. (JB)
(Mutha)

RATS - In a Desperate Red LP

The third album from Portland's RATS is slicker and better-produced than the first two, but it also suffers from inconsistent material. Their earlier semi-punk sound has almost been completely eradicated by a more rockish approach. Some of the songs are real good--"Deterioration" has lots of unsubtle drive, "Leave Me Alone" reminds me a bit of LOVE, "Broken Wire Telephone" is a catchy post-punkish track with a super guitar riff, "My Tradgedy Behind" has a heavier 60's punkadelic feel, etc.--but others are unbelievably atrocious. I like about 40% of it, but everyone should listen before buying. (JB)
(Whizeagle--308 S. Washington--Portland, OR 97204)

ROSEMARY'S BABIES - "Blood Lust" EP

ROSEMARY'S BABIES have some obvious MISFITS influences on their debut EP, so if you liked those Garden State ghouls, R.B. should suffice. The music is in the more thrashed-out style, as opposed to the pure form of horror rock. Fair. (TY)
(Ghastly--c/o Eerie Von--1 White Oak Dr.--Lodi, NJ 07644)

SECRET SYDE - Hidden Secrets LP

The SECRET SYDE are a high quality neo-60's band. Unlike the wimpy approach taken by so many California 60's revival bands, they borrow many of the better elements of that era. Specifically, they write well-crafted songs containing strong melodic hooks, without sacrificing the drive and power. Most of the tracks here have a solid rhythm and loud guitars, there are a couple of extended psychedelic jams, and "Hurt and Pain" is a minor 60's pop-punk classic. Go for this one. (JB)
(Mutha)

SEND HELP - "You Don't Fit" EP

This is a real spiffy debut. "You Don't Fit" is a supercharged punk rock song with an irresistable chorus; "Suburbia" is a slow, sarcastic attack on middle-class superficiality; and "Sex with Sheep" is one of the year's best funnypunk efforts. Impressive all around. (JB)
(Mutha)

STATE - "No Illusions" EP

It's hard to believe that this nifty little record comes from Ann Arbor, a laid-back town which has never been a fertile environment for hardcore punk. The STATE present thrashed-out stuff characterized by a primitive metallic guitar, commonsense political lyrics, and a certain degree of instrumental sloppiness. "Attention" is especially hot, with its roaring stop/start structure and singalong "Yes sir/No sir" chorus. A fine debut effort. (JB)
(Statement--P.O. Box 4412--Ann Arbor, MI 48106)

STORY OF FAILURE - "Negative Fulfillment...." EP

On side 1, a FALL influence is celebrated, with a similar lyrical disdain for tribes and trends. They tackle the pitfalls of suburban life in a direct and humorous way with no wasted words. They let loose on side 2 with a more original sound; "The Long Ride" is particularly great. It's fair to say that they're musically in synch with MISSION OF BURMA and the MINUTEMEN. (RF)
(Swill Radio--1512 Goucher St.--Johnstown, PA 15905)

STRANGE FRUIT - "Abiku" EP

This band really is strange. Distinctive, too. The A-side consists of a long arty dirge punctuated by a scratchy slide guitar; the flip has one slow moody piece, and one fast, rhythmic number with a punky aesthetic that saves this release for me. Definitely not for everyone, but that's probably good. (JB)
(Babel--P.O. Box 131--Kalamazoo, MI 49005)

SWANS - Filth LP

The best of New York's art-damaged bands. They play plodding dissonant noise with industrial overtones, a demonic dirge that's almost unlistenable for the most part. It's precisely that unlistenability that makes them so great. Aggressive and abrasive as hell. (RS)

(Neutral--325 Spring St. #331--N.Y., NY 10031)

TRAGIC MULATTO - "No Juice/The Suspect"

Noisy, stark, melodic, tribal, witty, unrelenting, and snotty as hell--that's S.F.'s T. MULATTO. They have some of the same elements as the Independent Projects bands, but they're more harsh and not at all reserved. Refreshing. (RS)
(Alternative Tentacles)

TURN-UPS - Urban Blight LP

This is a pretty cool garage punk album. The TURN-UPS often serve as BILLY SYNTH's backup band, but here they're (mostly) on their own, and the results are just fine and dandy. Essentially, they specialize in the sort of raunchy guitar-heavy jams that always make "nice" neighbors wince and cover their ears as the pass the basement practice room. And they've got great taste in 60's cover tunes, too-- the CHOCOLATE WATCHBAND's "Meditation." Alright! (JB)
(Cracked--1708 Chatham Rd.--Camphill, PA 17011)

VARIOUS ARTISTS - English As a Second Language double LP

The follow-up to last year's Voices of the Angels double album, this is mainly a spoken word extravaganza. While some tracks have instrumentation (acoustic folk, electric noise, jazz, rap, etc.), the accent is always on the lyrics. This record features people from several alternative bands, including BLACK FLAG, the MINUTEMEN, X, the FLESHEATERS, D.I., the PLUGZ, the DREAM SYNDICATE, the LAST, and the BANGLES; it may be L.A.'s answer to England's "ranting" poetry. I'd like to see this kind of stuff incorporated into live shows, perhaps between bands. (TY)
(Freeway, c/o Enigma--P.O. Box 2896--Torrance, CA 90509)

VARIOUS ARTISTS - New Hope LP

Like most compilations, this one from Ohio has its ups and downs. My favorite groups here are the GUNS, who sound alot like BLACK FLAG when Ron was their singer; NO PAROLE, who favor garagy semi-thrash and have a killer vocalist with a high-pitched adolescent sneer; ZERO DEFEX, who have strong lyrics and an intense, awkward thrash style; and the OFFBEATS, who play super-fast garage H.C. The rest consists of annoying experimental punk (SPIKE IN VAIN, P.P.G.), some medium-speed punk (the DARK, OUTERWEAR), and highly predictable thrash (POSITIVE VIOLENCE, the AGITATED, STARVATION ARMY). (JB)
(New Hope--c/o Tom E.--2729 Shelley Rd.--Cleveland, OH 44122)

VARIOUS ARTISTS - Party or Go Home LP

Fuck! What can you say about this 40-band compilation organized by the editor of L.A. fanzine We Got Power? It has a bit of everything-- intelligent bands, stupid bands, great bands, mediocre bands, unknown bands, well-known bands, bands from all over the U.S. and Canada-- but it's great because all the songs are so short that even the few lame ones don't have time to get boring. And most of them thrash to the max. It's hard to pick faves, but I think WHITE CROSS, MECHT MENSCH, the ATHEISTS, JACK SHIT, the DAYGLOW ABORTIONS, and--dare I admit it?--WHITE FLAG have the standout tracks. All future comps should maintain a similar 1:00 limit in songs to keep things zipping along, but this platter unfortunately lacks both info on the bands and visible grooves between cuts--a D.J.'s nightmare. (JB)
(Mystic--6277 Selma--Hollywood, CA 90028)

VARIOUS ARTISTS - The Rebel Kind LP

A very good collection of neo-60s bands appears on this new compilation released by Sounds Interesting. The material ranges from the fantabulous-- the SLICKEE BOYS' guitar-heavy garage rock, the fuzzed-out 60s punk of Sweden's NOMADS and the MIRACLE WORKERS, the organ- dominated BLUES MAGOOSish psychedelia of the UNITED STATES OF EXISTENCE, and the ripping psych guitar jam by PLASTICLAND-- to the VICEROYS' abysmal attempt to recapture the dynamic power of the YARDBIRDS. Most of the rest, which includes the LAST, the SIC KIDZ, the UNCLAIMED, the FUZZTONES, TRUE WEST, the LONG RYDERS, the SHOUT, and the POINT, is also worthwhile. Turn on and tune this in. (JB)
(Sounds Interesting--P.O. Box 54--Stone Harbor, NJ 08247)

VARIOUS ARTISTS - The Sound of Hollywood Girls LP

As the title indicates, this album consists of bands from greater L.A. with a prominent female component. Musically, it's a mixed bag of styles ranging from punk (SIN 34, DE DE TROIT), to garage (I.U.D.) to various forms of pop (the L.A. GIRLS, TOXIC FUMES, the SKIRTS, HOT FOOD TO GO) to warpo country (the SCREAMIN' SIRENS) to awful hard rock and HM (BUTCH, HELLION, BITCH, SOLOMAN KANE). No one will like it all; the question is whether you'll like enough of it to make it worth buying. (JB)
(Mystic)

VARIOUS ARTISTS - The Sound of Hollywood Fanzines LP

This is the long-anticipated Destroy L.A. compilation, but well nigh half of it is virtually unlistenable. Much of it consists of folk, Metal, and regular rock 'n' roll; the saving graces are S.V.D.B., RED SCARE, and two or three tracks by other bands. I guess if you're really eclectic, you could relate to this. Personally, I think the F.B.I. ought to investigate this. (Just a joke!) (TY)
(Mystic)

VARIOUS ARTISTS - "Tarantula on my Cock" cassette

An array of Virginia's hardest core line up to thrash that sleepy state into the 80s. Participating in this cultural attack are WHITE CROSS, HONOR ROLE, HOIT, GRAVEN IMAGE, FRONT LINE, GOD'S WILL, and the PREVARICATORS. The songs are generally excellent, the sound quality is fair, and the spirit is abundant. (TY)
(J. Clites--70 Channing Ave.--Portsmouth, VA 23702)

VARIOUS ARTISTS - "28 Songs" cassette

Alot of the cuts on this Berkeley compilation tape could benefit from my musical ability, and that's not saying anything at all. There's too many FLIPPERish garage clones without that combo's "charm," although REVOLUTION THRU APATHY's "I Had to Kill some Ants Today" really stands out. At the same time, there are some real accomplished cuts here by SPECIAL FORCES, C.O.D., BLACK GUARD, and especially ATROCITY. (TY)
($3 to B.Z.--1012 Evelyn St.--Albany, CA 94706)

WORST - "Time Zone" EP

Good modern hardcore punk. The WORST have a sound that's powerful and melodic on the one hand, and snotty and herky-jerky on the other. A loud, belligerent, and enjoyable release. (JB)
(Mutha)

WEB - "Walk on Glass/Sidewalk"

"Walk on Glass" is an outstanding song which builds on a basic rock 'n' roll riff (like the one in the "Peter Gunn Theme") and half- spoken female singing that explodes into a raw guitar frenzy when the chorus rolls in. Really cool! The flip, with its guitar rave-up, may even be better. This new So Cal band could be great if they don't move in a commercial New Wave direction. (JB)
(Glass--c/o Hayes--615 N. Rossmore Ave. #105--L.A., CA 90004)

U.K. U.K. U.K. U.K. U.K. U.K. U.K. U.K. U.K.

A-HEADS - "Dying Man" EP

Engaging mid-tempo Britpunk. The female vocalist has a voice rather like Exene of X, and the musical backing is more melodic and imaginative than the norm. The title track is a bitter critique of glue-sniffing. A good debut. (JB)
(T.W.)

ALIEN SEX FIEND - "Lips Can't Go" 12" EP

ALIEN SEX FIEND would like to lead all those innocent young STRAY CATS fans into the bottomless pit of crazed rock 'n' roll fire. The only trouble is that they've just taken a crash course in rock 'n' roll trash where sex, cars, booze, and music all get confused and the metaphors get real slippery. There's a lot of IGGY's sexual and comical influence, as well as a weird disco accujackabilly track that gives the finger to the rock 'n' roll purist. But I've gotta feel that rock 'n' roll in my face, nice and cold. Try again, boys. (RF)

(Anagram)

AMEBIX - "No Sanctuary" 12" EP

The AMEBIX are not a thrash band, but they're not wimps either. Their music is a blend of tense drama and plodding seriousness which gives me a feeling of impending doom. With its great production, distinctiveness, and angst, I think this 12" is the best thing they've ever done. "Progress" and the title song are exceptional tracks. (RS)
(Spiderleg)

ANGELIC UPSTARTS - "Not Just a Name/The Leech"

The ANGELIC UPSTARTS are one of those bands that write about one great song per thirty throwaways. Amazingly, both of these cuts are great punky pop jams with real catchy hooks, fine guitar leads, and fairly thoughtful lyrics. Does this mean we'll have to put up with sixty mediocrities before their next winner? (JB)
(Anagram)

APOSTLES - "Rising from the Ashes" EP

The APOSTLES are enigmatic. They are one of the most articulate and politically-oriented bands I've ever heard, but despite their obvious intelligence, they're a bit ominous. Their political philosophy is a strange amalgam of progressive (anti-establishment, anti-government, seemingly anti-racist) and neo-fascist (homophobic, strangely nationalistic) notions, and they advocate violence to overthrow the system. Musically, this record is raw, abrasive, punky, folky, experimental, and atypical, but the APOSTLES' significance lies in their provocative ideas. (JB)

(Apostles--Box 4--136 Kingsland High St.--London E8--ENG)

COMBAT 84 - "Rapist" EP

Ugh! The title song urges capital punishment and stronger government action (to deal with rapists), whereas "The Right to Choose" accuses the C.N.D.--the British peace organization--of facilitating a Communist takeover, supports the installation of American nuclear missiles, and appeals to people to honor the British Falklands casualties. This band backs up these amazingly reactionary views with fairly common Britskunk. Wanna buy my copy? (TY)
(Vic)

CONFLICT - "The Serenade is Dead" EP

The three very militant, confrontational, and positive songs on this EP demand that we take back what should already be under our control, be it our governments or the punk scene. The reason I say "positive" is that they stridently demand these rights. CONFLICT represent the real positive punk, and they are therefore justified in launching a spirited attack on bogus "Positive Punk," the new trend fanned by the British music papers. The music here is also strident and powerful, making this an excellent acquisition all around. (TY)

(Mortarhate)

COLD WAR - "The Machinist/Illusion"

This is good English post-punk with hints of early GANG OF FOUR. Both sides feature a rhythmic bass-drum attack, a powerful, tasteful guitar, and semi-anguished singing. It may not be earth-shattering, but it's surely uncommon enough to deserve a listen in this day and age. (JB)
(Namedrop--35 Standen Ave.--Hornchurch, Essex--ENGLAND)

CULT MANIAX - Cold Love LP

On their debut album, the CULT MANIAX seem to be veering toward a slicker post-punkish sound, though the guitars are still loud and punky. Most of the material here is slow- to mid-tempo, but there are enough good hooks to keep you listening, and there are re-recordings of some of their old chestnuts. The singer's voice is quite a bit like that of T.O.H.'s Kirk Branden. An uneven release. (JB)
(American Phonograph)

ESCALATORS - "Monday/The Munster's Theme"

"Monday" mines a neo-psychedelic vein with fair success, though it compares poorly with the ESCALATORS' past output and other contemporary 60's-style bands. The real treat is the flipside--a surf- influenced cover of the theme from the Munsters T.V. show which is probably a must for fans of novelty releases. Lots of fun. (SS)

(Big Beat)

EXPLOITED - "Rival Leaders" EP

Have the EXPLOITED finally joined the "human rights" punk movement? Who can say for sure, but their first EP on the Pax label contains a sharp anti-Bushell tirade ("Singalongabushell"), plus two surprisingly strong anti-war compositions, "Army Style" and the title track. The latter are especially fast and thrashy. (SS)
(Pax)

1st OFFENCE - "Night the Punks turned Ugly" EP

A real abrasive, guitar-heavy mid-tempo punk record. The title song, which they've borrowed from a British newspaper headline, concerns a punk "riot" and has an amazingly cool Oriental-flavored guitar bridge. Real hot! The other cuts are more typical. (JB)
(Chaos--4 Elm Grove--Craigshill, Livingstone--West Lothian--SCOTLAND)

HIGH FIVE - "Cold Steel Gang/Are You Happy?"

A new English group with a folk-rock sound closer to that of L.A.'s contemporary 60's revival bands than the genuine 60's article. Still, both sides are rather tasteful. "Cold Steel Gang" is an engaging little ditty with a nice folk-rock guitar; the B-side isn't as good, but has a decent hook. Worth a listen. (JB)
(Probe Pius)

ICONS OF FILTH - "Used, Abused, Unamused" EP

Finally, some vinyl from this eclectic, powerful band. This record has superb production, a speedy full-bodied guitar sound, and distinctive songs that are worth hearing over and over. Highly recommended semi-thrash. (RS)
(Corpus Christi)

MAJOR ACCIDENT - "Leaders of Tomorrow" EP

More catchy pop-punk from MAJOR ACCIDENT. Despite their occasional faster-than-usual tempo, all these songs have hooks galore. "Dayo" is particularly distinctive, with its repetitive singalongs and stampeding drum assault. Their best so far. (JB)
(Flicknife)

MAYHEM - "Pulling Puppet Strings" EP

More exciting mayhem from MAYHEM. "Gentle Murder" and "Lie and Die" are tense mid-tempo numbers with loads of power and dynamism; "Clean Cut" is a roaring thrasher like those on their debut EP. Stunning. (JB)
(Riot City)

NAKED - "One Step Forward towards Reality" EP

Most of the five tracks here don't really grab me, though they're not bad examples of mid-tempo Britpunk. However, "Frightened" has some real strength in its brooding, menacing development, and "Evil Faces" has a nice drive to it. (TY)
(Bluurg)

ONE WAY SYSTEM - Writing on the Wall LP

An excellent second album from these guys. It mostly consists of medium and fast-tempo Britpunk, and all the songs are delivered with great power. "Corrupted World" and "Nightmare" really kick ass, though the latter is also on their recent 45. Recommended. (TY)

(Anagram)

PASTELS - "I Wonder Why/Supposed to Understand"

The PASTELS are a peculiar little psychedelic pop band in the late-period T. V. PERSONALITIES tradition. This release has a somewhat more solid sound than their earlier efforts, though it certainly won't blow out anyone's speakers. "I Wonder Why" has a nice bouncy quality; the flip is wimp city. (JB)
(Rough Trade)

PETER & THE TEST TUBE BABIES - "Jinx/Trapper..."

This one really breaks the TEST TUBE mold. "Jinx" is a brilliant post-punk number with speed, power, and a smashing guitar riff; "Trapper ain't got a Bird" is a humorous reggae jam. No standard funnypunk here. (JB)
(Trapper)

POISON GIRLS - "Are You Happy/Cream Dream"

The first song is a blend of tribal disco-pop sounds and good lyrics. It reminds me of 10 CC, but the flip is in the early P. GIRLS style, with its stark, dissonant, and poetic attack on male sexual attitudes. Maybe they aren't yet completely lost to the pop circuit. (RS)
(Illuminated)

POLITICAL ASYLUM - "Fresh Hate" cassette

Slower-paced, sparse, and more post-punk than punk, the music performed by this band is very foreboding. It's often punctuated by longish guitar solos, but they aren't annoying or egotistical, and actually add to the effect. The lyrics, while superficially offering nothing but a bleak view of the future, are certainly intelligent, and ultimately do encourage resistance to the 1984 horror show. (TY)

($2 to 3 Balmoral Place--Stirling--SCOTLAND)

REALITY CONTROL - "The Reproduction of Hate" EP

This group has a traditional U.K. anarchist band musical approach and stance, and they seem to be firmly committed. "Man" is a dramatic and unique song with an intense build-up that culminates in tense, maniacal thrash; the other two cuts are slower, but just as tense/intense. (RS)
(Volume)

SEX AIDS - "Back on the Piss Again" EP

A new scam by some members of CHAOTIC DISCHORD. Musically, the "SEX AIDS" play singalong funnypunk with a rather PISTOLian guitar sound and COCKNEY REJECTS-type vocals on the title cut, and they do actually succeed in generating a few guffaws if you've had a couple of drinks. (JB)
(Riot City)

MARK STEWERT AND THE MAFIA- Learning to Cope... LP

The old POP GROUP singer meets Adrian Sherwood, and the result is absolutely incredible. Is it my speakers blowing out or was the studio burning down? I'll never know, but I do know that the blend of Stewert's killer voice and worldview with Sherwood's distinctive dub editing and bass-heavy style is hard to match. Whether or not you ever liked the POP GROUP , this one is recommended. (RS)
(On U Sound)

SUBCULTURE - "Loud and Clear" EP

Working class punk rock, chants and all. The guitarwork is tasteful and melodic, sort of like the early CLASH, and the vocals also have some Strummerisms. It's funny to hear a band with that style today, but I'll bet they don't think it's particularly funny. (TY)
(Essential--18 Holbrook Rd.--Cambridge CB1 4ST--ENG)

THOSE OBNOXIOUS TYPES - "Love is Dead/I'm Glad I'm Sick"

Two clever funnypunk songs from a brand new outfit. The themes can be clearly discerned from the song titles, and the music is in the raucous mid-tempo vein. Good offensive fun. (JB)
(Exoteric)

SKREWDRIVER - "White Power" EP

Well, these lunkheads have finally come out of the closet and revealed themselves to be blatant neo-fascists on vinyl. Unlike many others, I don't use the term "fascist" lightly, but SKREWDRIVER are fascists, pure and simple. With titles like "White Power", "Smash the I.R.A.", and "Shove the Dove," it's easy to surmise that they have ultra right- wing views on every important issue. The fact that they've written three catchy Oi chants is unfortunate, because some misguided souls will pick this up just for the music and inadvertently support these regressive attitudes. (JB)
(White Noise)

TOTAL CHAOS - "Fields & Bombs" 12" EP

A real potpourri of styles can be found on this latest TOTAL CHAOS release. There's a cool guitar instrumental ("Blood on the Roof"), a pair of slow, rather unusual punk songs ("Bank of England" and "Where is the Fellowship?"), and three great post-punk numbers that I really like. Given the name of the band and their earlier style, this 12" is really a surprise, but a pleasant one. (JB)
(Volume)

TOY DOLLS - "Cheerio & Toodle Pip/H.O.!"

The TOY DOLLS are in top funnypunk form on their new single. Not only are the themes and singalong choruses typically hilarious, but the uptempo rhythm and crisp guitar assault add more oomph than usual. If this record doesn't make you crack a smile, you're already dead. (JB)
(Volume)

VARIOUS ARTISTS - Blood on the Cats LP

The first "psychobilly" compilation mainly features British "blood" bands. Side 1 is weird Gothic post-punkabilly--the songs are miniature trash psychodramas that don't really rock, ALIEN SEX FIENDS track excepted. Side 2 has SCREAMIN' LORD SUTCH, who sounds alot like a local T.V. host for Chiller Theater; the STINGRAYS, OUTCATS, and RICOCHETS, who rock out in a real punkabilly style; and the PANTHER BURNS, who thrash out an alternative version of "Red Headed Woman" recorded at a Memphis high school radio station with an orgone accumulator replacing the bass. SHOCKABILLY's very best song ("City of Corruption") closes the album. (RF)
(Anagram)

WORLD WORLD WORLD WORLD WORLD WORLD WORLD WORLD WORLD

ABSURD - "Blodig Stad" EP

This is the kind of chaotic, sloppy thrash that's appealing in short bursts, but hard to take for extended periods. Although this EP has raw guitars and emotional vocals, the rhythm section sometimes falters and leaves only a grinding mishmash. The ABSURD need to tighten up a bit. (JB)
(Bullshit, dist. by Brutal Chaos--c/o M. Bodenmalm--Brånа 1:11--571 00 Nassjö--SWEDEN)

AGENT ORANGE - "Hello Boyfriend...." EP

Holland's AGENT ORANGE continue to flourish with rambunctious cranks of intense mayhem. Whining guitars leap forth as a savage ensemble engages in sudden rages of rigorous combat. A whirlpool of alarming breakneck speed and forcefulness, especially in blitzing cuts like "Herpes" and "K.K.K." (Pus)
(Graaf Hendrick--Keizersgracht 393--Amsterdam--NETHERLANDS)

BROMA DE SATAN - "Terrorismo Autorizado" 12" EP

La BROMA DE SATAN offer pretty well-done punk, of both the '77 and more contemporary varieties. The song titles, which include (in translation) "Pogo on a Nazi" and "You're Gonna Die in El Salvador," indicate their thematic concerns. (TY)
(Victoria, dist. by Penetracion--Apartado 17.140--Madrid--SPAIN)

DECLINO - "Rivolta e Negazione" EP

DECLINO present an EP's worth of powerful thrash with sound political lyrics. The guitar could have been recorded louder, but the songs have flair and the band is exceptionally tight. In sum, the best Italian hardcore outfit since INDIGESTI. (JB)
(Declino--c/o Tomasuolo--Casella postale 203--10100 Torino Centro--ITALY)

DURSTIGE MANN - "This is Frankfurt, Not Boston..." EP

More raving, unchecked psychosis from Eric Hysteric (of VOMIT VISIONS and ESOTERICS fame) and company. Here, completely garaged- out grunge meets thrash with that bathroom recording sound. "Hectic Epileptic" sums up this group's approach. (TY)
(Wasted Vinyl--Obertorstrasse 6--D-6239 Lohnberg--W. GER)

ESPASMODICOS - "Enciendes tu Motor" EP

Boy, these Spanish bands are really sticking to the '77 sound, but the ESPASMODICOS add some new twists. The title cut has an annoying sax break, and "Ni Eficienca, ni Progreso" has an awkward, disjointed feel. The best cut is definitely the speedy "Estan deseando que to Pongas a Temblar." O.K., but not destined to become the talk of the town. (JB)
(Dro, dist. by Penetracion)

INFERNO - "Gott ist Tot" cassette

A fiery eruption of clamorous urgency, storming out insistent pursuits of turbulent aggression into crushing unrestrained power. INFERNO boils over in flailing thrash excitement. A blazing outfit of riveting nitro speed and amplified havoc, much like the BASTARDS or the NEOS. Crank this one into the reels and explode. (Pus)
(Dolf Jun--Salzmunnstrasse 53--8900 Augsburg--W. GER)

MANIACS - "German Tanks" cassette

The MANIACS play a combination of Finnish-influenced thrash and English-style punk. Some of the songs are somewhat garagey, while others have a steady '77-style beat. Gruff vocals and a heavy bass make the MANIACS quite likeable, especially "Weltkrieg" and "We want You." Very catchy stuff. (RS)
(Chaos--c/o A. Gesemann--Kurzestrasse 1--6442 Rotenberg--W. GER)

NOT MOVING - "Movin' Over" EP

The second EP from NOT MOVING has a less experimental and more pronounced 60's quality. It's mainly the twangy guitar that gives it that effect, but the melodies, chord progressions, and some of the vocal emphases add to it. "Behind your Pale Face" is the most rockin' cut, "Double Mind" the most psychedelic. Evocative. (JB)

(Electric Eye--Via Villa Glori 12--27100 Pavia--ITALY)

O. X. POW - "Manos Arriba" EP

O.X. POW are a very powerful "classical" punk band. The guitars are really loud, the songs are dynamic and filled with creative frills, and the vocals are simultaneously anguished and belligerent. A great record in the mid-tempo punk style. Definitely go for this one. (JB)

(Dos Rombos, dist. by Penetracion)

PERSONALITY CRISIS - Creatures for Awhile LP

While PERSONALITY CRISIS' style of hardcore exhibits a number of influences, the most notable is heavy metal, which appears predominantly in the highly abrasive chord progressions. The music on this album, however, is very fast and aggressive (if rather uneven)--if you can get used to the distinctively gruff vocals, chances are you might grow to like it. I found it a hit and miss affair. (SS)
(Risky--2339 3rd St., 4th floor--San Francisco, CA 94107)

RABIES - "Buzzing Sound/You could see her Tits"

RABIES are an exceedingly primitive Dutch punk band with a '77ish style, a tinny snare drum sound, and older-type vocal inflections. I like the music alot, but the themes are pretty silly. For "classical" punk fans. (JB)
(Jongens Wat Een Leven, no address)

REIG - "Disarm/Violent Change"

A new thrash band from Italy. The song structures are appealing (though somewhat basic), and the anti-war lyrics are well-taken, but thin guitar production really takes away from REIG's power. That problem can be easily remedied next time. (JB)
(Reig--V. Vallebona 41--62100 Macerata--ITALY)

S.C.U.M. - "So Much Hate" cassette

A 3-song demo from Canada. It's powerful, slower punk stuff with very strong vocals and intelligent lyrics. Even though S.C.U.M.'s music isn't too contemporary-sounding, their committment makes this tape sound very up-to-date. (TY)
($1 & blank tape to G. Pearson--7475 Tunifie--Burossard, Quebec--CANADA J4W 2J3)

SEXY BULLOCKS - "What's in a Name?" EP

Belgian records aren't very numerous or easy to get ahold of, but here's one for you. The SEXY BULLOCKS mainly perform medium tempo punkers with a certain rawness, but "(Oi) Stay in Hurt" is a chaotic, adrenaline thrasher. You've heard it all before, so why does it still sound good? (JB)
(Sexy Bullocks--155 Rue Baille Cariotte--7201 Colfontaine--BELGUIM)

SÖTLIMPA - "Löften" EP

Chunky Swedish thrash. SÖTLIMPA have an attack that's distinguished by a solid punchiness rather than shrill freneticism. "Öl" and "Miljöproblem" have nice anthemic choruses that stick with you; "3:e Världskrig" is good straight punk. (JB)
(Sotlimpa, dist. by Brutal Chaos)

T.N.T. - "1984 (Euroshima)/Cucarachas"

A Spanish band that shouldn't be mistaken for an identically- named Swiss group. "1984" is a mid-tempo punkish cut distinguished by sound effects and a strong post-punk bass and drum attack; the flip is a more basic '77-style number with a good melodic chorus which I quite like. (JB)
(Dro, dist. by Penetracion)

T.N.T. - "Eine kleine Machtmusik" 10" EP

A limited edition 10" from Switzerland's T.N.T. I haven't heard a Swiss punk band cut loose, in terms of originality or intensity, since the days of DIETER MEIER, and T.N.T. unfortunately don't break with that pattern. Most of this EP consists of plodding mid- tempo punk with an occasional whiff of post-punk; only "Empty Sounds" has any real drive. The female singer sounds a bit like Pauline from PENETRATION. (JB)
(Off Course--Postfach 496--8026 Zurich--SWITZERLAND)

UNDERAGE - "Africani" EP

The most applicable adjectives here are rhythmic, savage, and raw. This is mainly fast-paced thrash which is driven by steady drumming, and topped off with a totally fuzzed-out guitar and insistent, intense singing. The UNDERAGE are an anarchist band and, judging from this, have an abundance of committment. Excellent. (TY)
(Attack--c/o Diavlery--Via Molinelli 19--40137 Bologna--ITALY)

VARAUS - "Tuomittu Elämään" EP

The A-side on VARAUS' second EP represents a shift from all- out thrash to raw, fast punk, whereas the B-side continues their earlier thrash approach. Although the recording here is more garagey than most newer Finnish releases, and the songs aren't as manic as we've come to expect from that extraordinary country, this record has an endearing primitive quality. (JB)
(Raus--c/o T. Vuorenmaa--Jokipolku 11--00780--Nki 78--FIN)

VARIOUS ARTISTS - Korn Live LP

This new German compilation album features six punk bands. Although the live recording is far better than the norm in audio- verite efforts, this isn't a particularly satisfying release. Most of the groups perform '77 punk with little imagination or originality. BLITZKRIEG and LE CRASH stand out as being the most powerful, but all the bands except KALTWETTERFRONT have their moments (KLISCHEE's "Dalli, Dalli", the ARISTOCRATS' "Bullen...", WUTSTOCK's "Hardcore"). O.K. (JB)
(Frostschutz, dist. by Rough Trade)

VARIOUS ARTISTS - Rotterdam Spunk LP

An intense formation of varied types of punk from Rotterdam, featuring different bands with unusual styles and approaches. From fast attentive thrash to early '77 punk to strange punk, this piercing display of hectic vinyl features MORAL VIRTUE, DEBIELE EENHEID, FORMAUNE, the SCHIZOIDZRENICS, KOTX BUNKER, SPIKED COPY, N.O.A.T.H., ENDLÖSUNG, and numerous others. Another good, interesting, and effective compilation. (Pus)
(Plastic Cheese--Postbus 2373--3000 CJ Rotterdam--NETHERLANDS)

VORKRIEGSPHASE - "Scheiss Krieg" EP

The most brutal German thrash yet. VORKRIEGSPHASE rip through some ultra-fast numbers with a piledriving rhythm section and screaming distorted guitars; the title song also has super singalong choruses. A killer release. (JB)
(Rock-O-Rama)

VORKRIEGSPHASE - Auf in den Tod LP

Yeooww!!! VORKREIGSPHASE launch a buzzsaw attack that'll make you bleed! They're totally manic, and I'm ducking for cover now. See you later...(TY)
(Rock-O-Rama)

AUSTRALIA AUSTRALIA AUSTRALIA AUSTRALIA AUSTRALIA AUSTRALIA

CELIBATE RIFLES - Sideroxylon LP

The C. RIFLES present plenty of innovative garage rock on their debut album. Like many other Australian bands, they've been heaviiy influenced by the likes of RADIO BIRDMAN and, to a lesser extent, the SAINTS. Most of these songs fall into that raunchy guitar-oriented pattern and feature snotty 60's vocals, but there are also a couple of lame oddball tracks like the semi-jazzy "Where do I Go" and the rockish "Back on the Corner." One other positive aspect of Sideroxylon is the politically aware lyrics; one negative aspect is the underproduced guitars. (JB)
(Hot, no address)

CIVIL DISSIDENT - "The Stench Increases" cassette

Head-on thrash which reminds me of the L.A. style a couple of years ago. It's fast, but not like the ultra-fast Boston-type thrash that predominates today. There's also a trace of FLIPPER noise here. I hope they release something soon. (TY)
(P.O. Box 313 Clancy Rd.--Mt. Evelyn--Victoria 3796--AUSTRALIA)

DEPRESSION - "The Death Squads" cassette

Fifteen songs are on this tape, but because of the poor sound quality, it's hard to hear one of Australia's best thrash outfits wail away. Despite this, DEPRESSION exhibit some real mania here. Fortunately, they're about to release some vinyl, so hold tight. (TY)
(Smeer--25 Mimosa Rd.--Carneige, Melbourne--Victoria 3163--AUSTRALIA)

DENIS TEK - "100 Fools"/RADIO BIRDMAN - "Alien Skies"

Denis Tek was the brains behind RADIO BIRDMAN; unfortunately, the A-side is not his best effort by any means. What makes it interesting is that the rhythm section consists of REALLY RED members, and it was recorded in Texas. The flip is an instrumental out-take from R.B.'s Living Eyes album, and is a must for fans of the VENTURES or LES BAXTER. (Jel)
(Citadel)

HOODOO GURUS - "Tojo/(Let's all) Turn On"

The A-side is O.K. power-pop in the better sense of the term, but the flip is more uptempo and harder. Both are in a 60's vein, with great choruses, sharp lead guitars, cool structures, and an occasional harmonica. Plus, one of the members looks exactly like Brian Jones from the STONES. Unreal! (TY)
(Big Time/E.M.I.)

LIME SPIDERS - "25th Hour" double 45

Four songs which are definitely inspired by 60's punk, specifically by Montreal's HAUNTED, whose "1-2-5" gets covered here. The LIME SPIDERS play loud chord-oriented punk with tough vocals and fuzzy guitars. "25th Hour" is a killer song with the same guitar riff as the LIPSTICK KILLERS' classic "Hindu Gods of Love." (JB & TY)

(Big Time/E.M.I.)

MINUTEMAN - "Voodoo Slaves/I Wanna be your Minuteman"

Two fantastic warpo psychobilly-tinged 60'sish thangs. The A- side has an irresistable rhythm punctuated by a tambourine, along with twangy guitars, dynamism, tension, and some amazing screams; "I Wanna..." is reminiscent of some of the more hoppin' cuts on the first GUN CLUB album. This 45 really grows on you--I already love it. (JB)
(Citadel--Box 316--Darlinghurst 2010--AUSTRALIA)

MYSTERY OF SIXES - "Mystery of Sixes" EP

Unlike the Sydney garage bands, this Brisbane band is a little more on the post-punk side. They definitely live in their own little world, especially when the Arabic-style vocals on the title song are taken into account. The lyrics have Satanic overtones. (Jel)
(M.O.S.--c/o B. Jobson--Lot 1 Jarvis Rd.--Waterford--4206 Brisbane, Queensland--AUSTRALIA)

NEW CHRISTS - "Face a New God/Waiting World"

A new band featuring Rob Younger, the singer from RADIO BIRDMAN. Their music is along the same lines--crunchy, no-frills garage rock. This band was a studio group, but the current aggregation are much better live. (Jel)
(Green--134 Cathedral St.--Woolloomooloo--Sydney 2011--AUS)

PROGRESSION CULT - "New Blood" EP

A real primitive-sounding EP from one of Australia's few politically- oriented bands. Musically, P. CULT have that plodding medium tempo Britpunk approach, with occasional singalongs and a certain degree of sloppiness. The songs on the B-side have more punch, and the lyrics are quite good, but they need to cohere more to sound contemporary. (JB)
(Method--c/o R. Jenkins--5 Travers Rd.--South Curl Curl--2096 Sydney--AUSTRALIA)

PUBLIC EXECUTION - "Methadone Slave/S.S. Brigade"

On this 45, snarling, brooding vocals are spit out over fairly average punk instrumentation. This is medium-slow tempo stuff, but it has some bite and excellent lyrics. (TY)
(Sundown--c/o T. Devery--81 Payne Rd.--The Gap 4061--Brisbane, Queensland--AUST)

REAL TRAITORS - "It's a Waste" EP

Remember when punk was supposed to be about moving in new directions? Well, here's a punk band with no drummer. I don't know whether this would appeal more to avant-punk fans or industrial afficionados, but both would probably like these long, scathing dirges. Not for the squeamish. (Jel)
(491 S. Dowling St.--Sydney--AUSTRALIA)

SKUNKS - "Scratch 'n' Sniff" EP

This Aussie EP is sort of a mixed bag. The SKUNKS do a sleazy modified version of "Silent Night" entitled "Violent Night," a fast punk blast with sarcastic lyrics ("Dance with the Führer"), a dynamic mid-tempo punker ("Mad Song"), and a totally mundane '77-type number ("Persian Radio"). It's hard to make an overall judgement when faced with such uneveness. (JB)
(Skunks, no address)

SCREAMING TRIBESMEN - "Igloo/My True Love's Blood"

Another Sydney 60's-influenced psych band. This one owes more to the BYRDS than to the punkier elements, but it is very catchy and worthwhile all the same. (Jel)
(Citadel--P.O. Box 316--Darlinghurst 2010--AUSTRALIA)

SCIENTISTS - "This is my Happy Hour/Swampland"

The acknowledged leaders of the Sydney psychedelic revival scene. The SCIENTISTS seem to have more influences than just 60's music, though, as I detect a bit of BIRTHDAY PARTY and the CRAMPS here. Each song starts out kind of slow and plodding, but just when you think it's not going anywhere, ka-boom!!!! That idea goes right down the drain in a mindboggling whirlpool of leafy musical sewage. It'll definitely grow on you. (Jel)
(A Go-Go--P.O. Box 251--Fitzroy--Victoria 3065--AUST)

SCIENTISTS - "Blood Red River" 12" EP

Oh boy, six more tracks from these guys. Though none of the songs here grab me as much as the two on the single, all are still worthwhile. They've got a European tour in the works, so they may be the next Aussies to be heard on our shores. (Jel)
(A Go-Go)

VARIOUS ARTISTS - "Sydney, Australia" cassette

This mostly live tape was recorded in early '82, and features PROGRESSION CULT, NO SANITY CLAUSE, POSITIVE HATRED, ANIMALS IN DISTRESS, FEED TIME, and ANTI-HIERARCHY. It consists mainly of older- style punk, with some "skunk" material by A.I.D. The sound quality is so-so, so this tape should be regarded primarily as an historical artifact. You had to have been there. (TY)
(Trousers in Action--373 Pitt St.--Sydney 2000--AUSTRALIA)

WORLD WAR XXIV - "Azaria/Y Bother"

Fast '77 punk with some pronounced 60's influences in the chord changes and vocals. "Azaria" is a song about a mom whose kid was supposedly eaten by a dingo, and has some raw leads and high-pitched screams; "Y Bother" is a song in a similar vein with anti-political lyrics which may or may not be satirical. (JB)
(Eyebrow, no address)

TOXIC SHOCK

IS PROUD TO ANNOUNCE THE RELEASE OF:

A Compilation Album Featuring:

Abscess	100th Monkey	Red Tide
B.I.U.	Killroy	Roach Motel
Decry	Knockabouts	Romulans
the Dull	Mad Parade	S.U.M.
Hue & Cry	Massacre Guys	Septic Death
Human Therapy	Peace Corps	Vision / Decay

plus fanzine

All this for only $5 postpaid

(wholesale available to stores)

Premier issue of BRAINSTORM fanzine $1p.p.

MAIL ORDER

For over 3 years we have provided a complete mail-order service for fans of hardcore. Our catalog includes releases from such record labels as: AFFIRMATION, ALTERNATIVE TENTACLES, B.Y.O., C.I.A., CRASS, DISCHORD, FOUNTAIN OF YOUTH, NEW ALLIANCE, PLACEBO, NEW UNDERGROUND, POSH BOY, REFLEX, SMOKE 7, SST, SUBTERRANEAN, TOUCH and GO, SPIDERLEG, WASTELAND and countless other independents as well as loads of fanzines, t-shirts, (including authorized Pushead), stickers, badges and leather goods. Our mail-order catalog is available now! Send 50¢ to:

TOXIC SHOCK Records

BOX 242 POMONA CA 91769

(714) 865-2088

Independent labels and fanzines! We buy direct from you! Contact us with samples!

From:

MAXIMUM ROCK 'N' ROLL
P. O. BOX 288
BERKELEY, CA 94701

To: Deux Ex Machina Records
4708 18th Ave NE
Seattle WA 98105

BULK RATE
U.S. POSTAGE
PAID
BERKELEY, CA
PERMIT NO. 1153

ROUGH TRADE

RECORDS

326 SIXTH STREET
SAN FRANCISCO
94103
415-621-4045
hours: Mon.-Sat. 11-7

HARDCORE/PUNK/REGGAE/AFRICAN/DANCE MUSIC/INDUSTRIAL
RECORDS AND CASSETTES
MAGAZINES/T-SHIRTS/VIDEOS

• ATTENTION •
BANDS/FANZINES

ROUGH TRADE DISTRIBUTION is a San Francisco based distributor of independent records, magazines, video cassettes, and sundries.

Our distribution network stretches across the states and Canada as well as Germany, England, Australia, Switzerland, Italy and Holland. Our small and dedicated wholesale staff is built of band members, fanzine editors, and artists—knowledgable fans of independent music.

We have worked with Maximum Rock and Roll, Social Distortion, Clitboys, No Trend, Antidote, Flipside, Target Video, Crass, A.O.F., Youth Brigade, J.F.A., Suburban Relapse, Bunnydrums, D.K.'s, Crucifix, Social Unrest, Jerrys Kids, Flesh and Bones, M.D.C., Hunting Lodge, Thrasher, Toxic Reasons and M.D.K.

We encourage people with independent records, fanzines, etc. to send samples of their product to:

ROUGH TRADE WHOLESALE
326 SIXTH STREET
SAN FRANCISCO, CA 94103
415-621-4307